THE Instructor

May 1959
seventy-five cents

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FAWN AND MAY TREE
NOEL HOPKING

the ruins of historic Rose Hall are haunted by the ghost of a murderess (not shown)

you'll never forget your thrilling trip down the romantic Rio Grande on a bamboo raft

there's dancing everywhere in Jamaica—you'll do your share too, night after night

you can bring back *duty free* a treasure trove of bargains—save up to 50% of prices at home

Jamaican fish were born to bite—and you were born to catch them

if you're a gourmet you'll be in 7th heaven 7 days a week; in Jamaica the food is *fabulous*

this summer

come to Jamaica—it's no place like home

says *Elsa Maxwell*

come to Jamaica—it's not far from home

I avoid boredom at any cost by surrounding myself with unboring people and places. A way to do this, at astonishingly little cost, is to go to Jamaica. Only in Jamaica can you get wet (in azure water that foams onto sand as soft and white as powdered *pearls*) with so many unboring people (in summer Jamaica attracts a gay young crowd that has more *fun* than money). Jamaica also has violet mountains. *And* haunted ruins. *And* glittering night life. *And* every sport including polo, which I do not play. Jamaica is also *naturally* air-cooled. (I think it is unspeakably boring to get too hot.)

summer rates are so low in Jamaica you'll wonder why anybody stays home

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Monthly payments include both interest and principal: CASH YOU NEED: / Select your Loan needs here			
Cash You Get	20 Months	Cash You Get	24 Months
$100.00	$ 6.75	$400.00	$22.75
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3. NO SUMMER PAYMENTS No principal during summer vacation. If your salary stops during the summer, payments on principal stop also.

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Yes, no matter where you live or teach, whether you are married or single, you may solve your money problem by mail. Today, this minute, fill out and mail the short Application and Note below. That's all you have to do. We'll speed the cash on its way to you as soon as approved. We guarantee satisfaction. Our sixty year old organization is licensed and supervised by the Nebraska Banking Department. You can deal with us in complete confidence at Nebraska's fair interest rate. Select the amount you need from the chart; then rush application.

DIAL Finance Company

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OUR GUARANTEE
If for any reason you return the money within 10 days after the loan is made there will be no charge or cost to you.

FOR $100 to $600—CUT OUT AND MAIL TODAY!

Dial Finance Company, Dept. E-20
410 Kilpatrick Bldg., Omaha 2, Nebraska

Please accept my application for a loan. It is understood that after the loan is made I can return the money to you within 10 days and there will be no charge or cost whatsoever.

Amount you want to borrow $..... On what date of month will your payment BE IN OUR OFFICE?.....

Age..... Amount earned per month $..... Number of months you receive salary.....

Name and address of school you teach.....

How long with present employer..... Previous employment.....

Husband or wife's employment..... Salary per month $.....

To whom are payments on auto made? (Name)..... Town.....

Bank you deal with (Name)..... Town.....

Amount you owe bank? $..... Monthly payments? $.....

What security on bank loan?.....

List below OTHER Loan or Finance company (or person) you NOW owe on a loan:

$..... to (Name)..... (Add.).....

Pay rent or real estate payment to? (Name)..... Town.....

Purpose of loan.....

The following are all the debts that I have:

Full Amount I Still Owe	Paying Per Mo.	To Whom Owing	Address
$.....	$.....	.....	.....
$.....	$.....	.....	.....

FILE INFORMATION ONLY—Please list below relative information for our confidential files

Name of Relative..... (Relationship).....

Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....

Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....

Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....

Street..... Town..... State..... Occup.....

The above statements are made for the purpose of securing a loan. I agree that if any loan be completed, the U.S. Mail shall be regarded as my agent.

Sign Full Name Here..... Street Address.....

Town..... County..... State.....

NOTE

Amount of Loan $.....	Monthly Payment $.....	First Payment Due Date.....	Final Payment Due Date.....	Date. . .....

In consideration of the Amount of Loan, above stated, made by Dial Finance Company at its office in Omaha, Nebraska, the undersigned promise to pay to said company at its office the amount of said loan together with interest as stated herein.

A Monthly Payment as stated above shall be made in each month beginning with the above First Payment Due Date and ending with the above Final Payment Due Date, except that the Final Payment shall be equal to the unpaid principal balance and interest.

Default in the terms of this note shall at the company's option, without notice, render the then unpaid balance due and payable.

It is agreed that the validity and construction of this note shall be determined under and by virtue of the laws of Nebraska.

This note is subject to acceptance by the company at its office and will be promptly returned to the undersigned if the loan is not approved.

The interest hereon shall be at the rate of 3% per month on that part of the unpaid principal balance not exceeding $150 and 2½% per month on that part over $150 and not in excess of $300 and ¾ of 1% per month on any remainder of such unpaid principal balance computed on the number of days elapsed, a month being 30 consecutive days.

NO PRINCIPAL PAYMENTS REQUIRED DURING MONTHS IN WHICH TEACHING SALARY IS NOT RECEIVED.

PERSONAL SIGNATURES REQUIRED

_____

_____

(If married, both husband and wife must PERSONALLY sign)

RETURN THIS FORM PROMPTLY TO AVOID DELAY IN COMPLETING YOUR LOAN

THE Instructor

VOLUME LXVIII • MAY 1959 • NUMBER 9

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CHET HUNTLEY
TV and Radio News Commentator

Our Overburdened Schools

IN COMPLETE awareness that one is asking for trouble when he makes any sweeping statement about our schools and system of education, I will live dangerously for a moment and offer this one: Our schools are expected to do . . . and they themselves are trying to do . . . too many tasks!

How did they get that way?

Thousands of schools in this country were built with a high sense of adventure and at a grave and calculated financial risk. Every citizen of the local community realized he owned a share of the local school building. Naturally, perhaps, the school became many things in addition to its primary role. It was the place where community dances were held; a meeting place for the Women's Club, the Chamber of Commerce.

It was one step farther to the notion that the school was a source for the entertainment and diversion of the community. Consequently, schools began supplying band concerts and performances for the local service and civic clubs, school athletic teams performed weekly for the amusement and delight of the citizenry, the student body performed in plays and operettas.

If the local school could supply entertainment, it would also do other things. It was a splendid "captive audience" for local business groups. Police and civic officials went to the school with annual fire-prevention and clean-up campaigns, and problems of community hygiene and public health. Next, parents reasoned that the school might well take on some of their responsibilities: the fixing of lunches, sex guidance and counseling, employment problems.

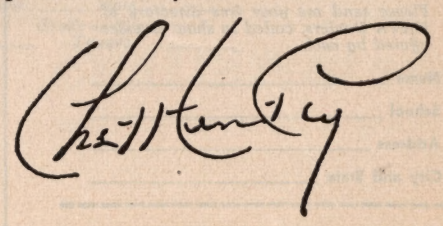
Nor did the schools consistently oppose this assumption of added responsibility. A good many administrators realized that job security lay in making themselves as nearly indispensable as possible to the community. School officials reasoned that they might make a better case for their annual budgets if they could point out to taxpayers these additional services.

It is to be hoped that out of the national debate about education has come a new realization that we have been demanding the impossible from our teachers. If we insist that their function is to educate . . . to promote, induce, inculcate, or provoke learning . . . then we must lighten their burdens. Suppose our school systems had sufficient money for the finest physical plants, for the finest teachers, and for all the extracurricular courses, there is still one thing which all the money in the world would never buy . . . extra hours for the day.

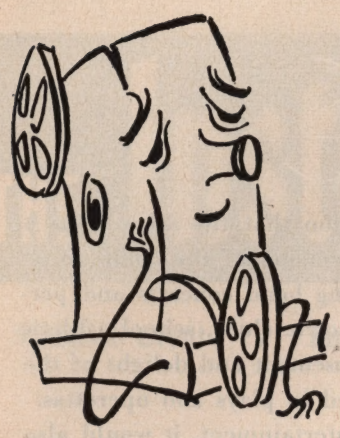
If someone were to give me three wishes for our education system in this country, I think I would bid for the following in this order:

1. An average or general doubling of teacher salaries throughout the country. That should attract some great talent.
2. The removal of a number of our great universities from their present malaise to what they were originally intended to be . . . great communities of dedicated scholars.
3. The transfer of funds now spent on foolishness and luxuries to the development of a three-way education program: one for the gifted student, one for the great average, and a third for the youngster who is obviously not college material.

At the end of the third wish I would take to the hills with a few dozen education groups hard on my heels!



Summer Checkup & Repair Time



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Talking it Over

FRIENDLY CHATS WITH THE EDITOR

HAVE you ever heard of the "humble superlative"? That was what Abe Lincoln called it when he spoke in glowing terms about something that made him feel humble. I want to apply the humble superlative to the audio-visual program in *Dade County, Florida*—Dade County being *Miami* and its environs. Here is a centralized program that grew from individual schools, developing from teachers' requests instead of being imposed upon them. *Kathryn Carlin*, the audio-visual coordinator, is a former teacher and a large part of her heart is still in the classroom.

The story of Dade County's audio-visual program will be told in our June audio-visual supplement. I am not claiming the humble superlative for that, but I hope it will measure up in some small way to the excellent system we will be describing.

Once again teachers' salaries show a healthy increase. This year they are up 4.6% compared with a 9.6% increase in total school expenditure. However, there is still a difference of $535 between the average salary of elementary and high school teachers, a situation I personally deplore. The over-all average is $4775, with the elementary teachers $200 below (and the high school teachers $335 above).

For you who have been teaching twenty years, that $4575 has a purchasing power of $3698 based on 1938 prices. But actually, gains made in the profession exceed increases in the cost of living. Encouraging as these figures are, nearly one out of every five teachers is paid less than $3500 a year. Even in low-cost living areas, this is hardly a living wage for a professional person.

Undoubtedly, the major literary award to appear on the horizon this year, is the new *Regina Medal* given by the Catholic Library Association. As far back as 1955, the Elementary School Libraries Section was making plans for this new award "to an individual whose lifetime dedication to the highest standards of literature for children had made him an exemplar of the words of Walter de la Mare, 'only the rarest kind of best of anything is good enough for the young.'"

On March 30 of this year, the first award was made at the annual meeting of the Catholic Library Association. *Eleanor Farjeon*, whom all of us love and admire, was the first recipient of the award. Because of ill health, Miss Farjeon was unable to receive the award in person, but her illustrator and friend, *Edward Ardizzone*, accepted for her, reading a special message from Miss Farjeon.

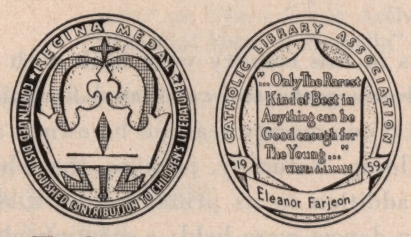
"Ho! for Alaska," said our *March* Instructor *(page 109), plugging one of the five* NEA-INSTRUCTOR Educational Tours. *Actually, all of them sound exciting, but we have been the most interested in the study tour of our forty-ninth state.*

Now I can tell you that Rosemary Sahrle, *one of our assistant editors, will be taking the Alaskan tour, and she will be looking forward to meeting you readers who will be in the party. As an old Alaskan traveler, I am entranced with the itinerary, which uses a combination of train, plane, bus, and good old shank's mare to give the party twenty-three exciting days at a round-trip cost from Seattle of only $785. Don't you want to join her?*

Alaskan expert Sprague shares the enthusiasm of the neophyte.

Rosemary likes the idea of getting acquainted with Alaskan teachers and having a workshop (with college credit) at the University of Alaska, as well as doing a thorough job of sight-seeing. If you would like to see the exact itinerary of the trip, just check the coupon on page 88, snip it out, and drop it in the mail.

Rosemary's interest in Alaska has been long-standing, but recently it has been heightened by the accounts of Glenn Sprague, *one of our Book Editors, who spent two years there. Now he is giving her pointers of all kinds (as in the picture above), and she will probably start out knowing things about that state that even Alaskans haven't learned yet!*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1959
Eleanor Farjeon

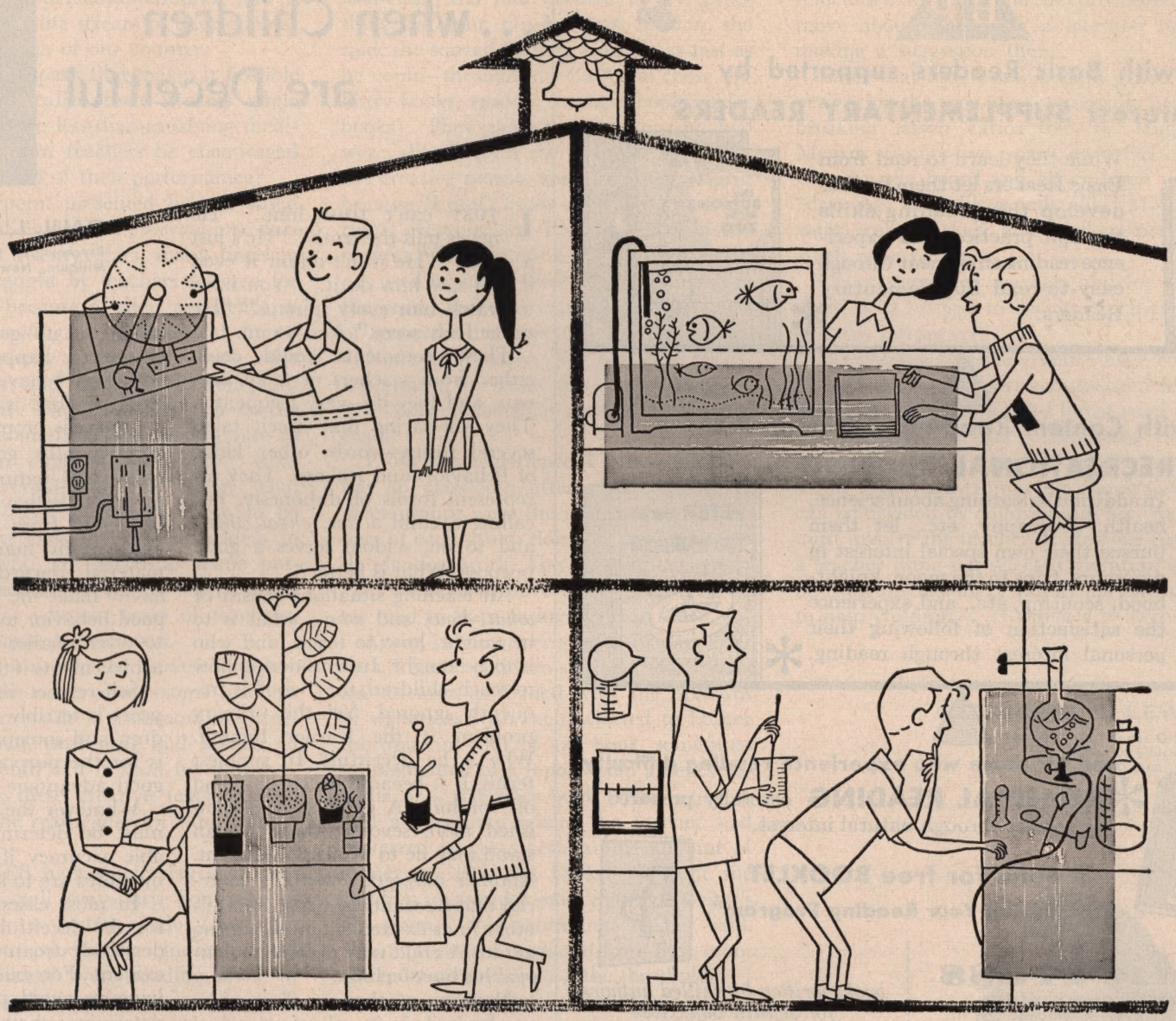
This handsome medal seems destined to become a lasting symbol of good literature.

A private special message to teachers whom I met in *Hawaii* last spring. Do you remember that you said with a wistful emphasis that you were sure Hawaii would never achieve statehood in your lifetime? It was easy to understand how you felt, for it had just been turned down for the eleventh time. But it did happen, and I for one am glad, glad, glad. State Number Fifty really sets an example for the other forty-nine in racial brotherhood. To a large extent it isn't working at the problem—instead, it is hardly conscious that it exists.

Interesting statistics—in the past four years, the number of teachers with special assignments—guidance, speech, remedial reading, and so forth—has increased more than two and a half times. There are several conclusions one can draw. We must certainly recognize that education is becoming more specialized, and schools are doing a better job of meeting and utilizing individual differences. On the other hand, here is a word of caution—when the number of special teachers means increased loads of larger classes for individual teachers, it's time to take a second look. Maximum classes of 25 should be a national goal for our elementary schools.

You're getting near the end of the term. Is there something special and different that you envisioned for this year and just haven't had the courage or time to try? Don't let the school year go without its happening. You are no molder of common clay—you are touching and influencing lives that will always be different because of their contact with you. Make it a difference that counts big!

Mary E. Dwen



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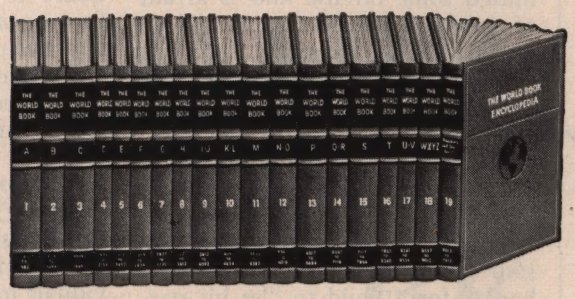

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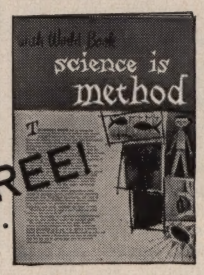

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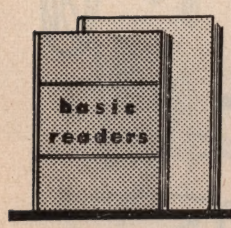

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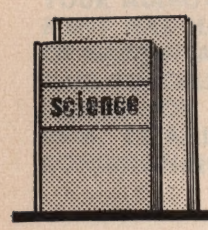

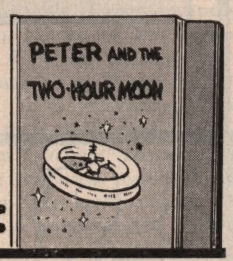

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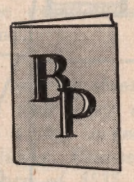

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HELPING PARENTS

. . . when Children are Deceitful

Ivan Busatt Studio

PAUL L. HILL
Psychologist, Public Schools
Millburn, New Jersey

I JUST can't trust him." "He never tells the truth." "He's just a sneak." "He won't admit it even if you saw him do it." "You have to watch him every minute." "He never feels sorry." And so on.

These comments could come either from teachers or from parents, and they do—very frequently. They are saying that deceit takes several forms—words, other kinds of behavior, and feelings. They all represent forms of dishonesty, but calling a child a *liar, cheat, thief,* and so on, seldom serves a good purpose. What is better?

All teaching situations consist of *what, how,* and *who*— what is to be taught, how to teach, and who is to be taught. In considering how to teach children, the "who" is frequently ignored. Yet the primary problem is the learner himself. Why is he deceitful? In simplest terms, it is because deceit has paid off for him. A child who is punished more severely than he can stand may lie to avoid punishment. Another may get something material that he wants by lying. Still another finds excitement in outwitting adults. A child may deceive to conceal his hurt feelings.

Not one of these *goals* can be condemned. It is only the *method* that is inadequate.

Thus the first step in dealing with deceit is to try to determine the *purpose* which it serves. It is quite futile to ask, "Why do you tell such 'whoppers'?" Usually the child does not know why he lies or, if he does know, he is usually unwilling to reveal incriminating evidence about himself.

The adult working with the deceitful child can only deduce the reasons. Perhaps Johnny has committed some offense and is afraid of punishment. To help children avoid forming habits of deceit, it is now fairly common to tell a child that if he tells the truth, he will not be punished.

If he persists in telling untruths, one must look further. Perhaps he feels the need to lie in order to maintain his self-respect and the respect of his parents. It is often harder for a child to "let his parents down" than to accept punishment. If the child's parents have his welfare at heart, they can be helped to understand, but in some cases the teacher will need to deal directly with the child, proving to him that deceit solves nothing.

Perhaps, on the other hand, the child is not trying to avoid something but to get something. This frequently happens when rewards for good behavior are material in nature. That is, if something like a bicycle is promised to a child for three-months good behavior, the child will naturally try to cover up any misbehavior that might prevent him from gaining the prize. Incidentally, many parents who use material rewards to control behavior make the proposed period of good behavior too long. It is better to offer smaller rewards for small achievements if this method is used.

Self-respect in relation to one's peers is terribly important to children and sometimes bravado lying is for the purpose of appearing to good advantage among age mates.

Whatever the cause, however, it must be determined with reasonable accuracy if proper corrective measures are to be taken.

In most cases, when the *causes* for the deceitful behavior are understood, treatment will be self-evident. For example, if a child is lying to avoid punishment, try to determine whether the punishment is overly severe. If, however, the child is unwilling to face *any* punishment, then some form of control must be discovered and the adults responsible for the child must stand firm in enforcing it. If the deceitfulness is for the purpose of securing some material reward, then the system of rewards should be reviewed to determine their relationship to actual behavior. If deceitfulness is used to cover up some personal inadequacy, perhaps the desire to improve can be utilized for *actual* rather than pretended improvement.

In cases where the problem has progressed too far, or where the treatment is not reasonably obvious after the causes have been determined, professional help must be secured. Treatment for children in specific situations cannot be suggested without knowing the individuals to whom it will be applied. However, many cases of deceitfulness can be handled successfully by making a serious effort to view the world as the child sees it.

EDITORIAL NOTE: **Dr. Hill invites your questions and comments. Send them to him in care of *The Instructor*, Editorial Department, Dansville, N.Y. Enclose a stamped, self-addressed envelope.**

DARE TO BE EXPERIMENTAL

ARTICLE OF THE MONTH

GERTRUDE M. LEWIS

Specialist for Upper Grades
U.S. Office of Education
Washington, D.C.

EVERY teacher wants to be a better-than-average teacher. Every teacher wants to feel that he understands children and is influencing the life stream of development among the youth of our country.

What is the spark that makes it possible for some to realize their dreams while others settle into less-than-satisfying mediocrity? How can teachers be encouraged to raise the level of their performance?

The viewpoint presented here is based on empirical evidence: *observations* during the past twenty years, many times in classrooms taught by teachers selected for observation because of their excellence in teaching; *reading* in professional literature; *interviews and conferences* with school leaders and teachers. The viewpoint is simply this: The teacher who is on the alert to try something new, to evaluate its effects upon children, to discard what seems ineffectual, and to retain what seems good—this teacher is likely to be among those selected by local leaders in education who are asked to name outstanding teachers. Never do such leaders select persons who, in years of teaching, have not changed their ways.

In fact, it is due to the interest and persistence of the more venturesome teachers that gains are made in classroom methods. Without them, professors and leaders in education could call in vain for improvements. It is these creative teachers who are in fact the real *leaders in education.*

SOMETIMES in a single day of school visiting one will see sharp contrasts in teaching. In a fourth-grade class, the teacher was conducting individualized reading. Children were reading alone at their desks, and in pairs; one or two small groups had their heads together reading to each other. The teacher was seated at a low table in the front of the room and one child after another came to sit beside her to read to her for a few minutes. Each went away with a smile and an individualized assignment for the next time.

When I expressed appreciation for the joy the children were having in reading, the teacher said that she had become dissatisfied with the customary three-groups-to-a-class, and had decided to try something different. *On her own volition,* she said, she started "letting each go as fast as he could—through any books he chose (library books, readers, younger books, older books). They gained so fast—but no two were alike." With the humility typical of the creative person, she expressed chagrin because "I don't know whether I am doing right—everyone else I know uses the basic readers." She did not know that her method, used by many wonderful teachers over the years, had now come under the cloak of respectability, carrying the label, *Individualizing Reading.* Nor did those teaching around her know this; they only knew her children *loved* to read and *all* could read.

From this experience I proceeded that day to classroom after classroom where three groups were the rule, with all members of each group doing or attempting to do identical work. The question occurred: "Do we read to have three groups, or do we read to learn to love to read?"

Again, in the upper grades, in class after class, I found children studying social studies—an area as loaded with the opinions of writers as with facts selected to bolster the opinions—out of *one* book, sometimes supplemented by a report from an encyclopedia or a reference book. What a joy to find a classroom where the teacher had preferred to use a comparable amount of money on different books! "I want the children to consider more than one writer's viewpoint," this promising teacher said. What "aliveness" radiated from that room the moment one crossed the threshold!

A young art teacher was "having a lesson" in which every fifth-grader was painting, in water colors, whatever he wanted to paint. Since it was spring, tulips, daffodils, gardens in general, and the blue sky had captured interest. Each child was absorbed in his work. The young teacher was seated at a desk painting, when, as if deploring that he had to be interrupted, he said, "Well, I guess I'd better see if anyone needs help." The children chuckled as though they understood his reluctance to quit, and he proceeded to move about, answering a question here, making a suggestion there.

Later that day, I saw a sixth grade experiencing the type of professionally heartbreaking lesson caricatured by Hughes Mearns twenty-five years ago. Sketches were on the board and all children were "drawing" daffodils exactly alike. Margins were well marked and well respected; labels were perfect.

Creativeness—for teachers and for children? It is for you to decide which group had the advantage.

Many other creative gestures have come to my attention: individual children composing tunes which a child flutist tried out "on the spot"; a group composing tunes for an operetta; a teacher and a group seeing "how many things in a day at school can be decided by children and how many must involve the teacher or someone else"; a teacher using self-selected literature as a basis for discussions of family life intended to help children *(Continued on page 80)*

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by Louise Binder Scott

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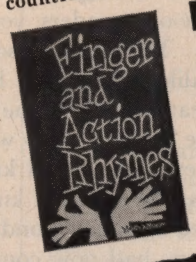
This worthwhile book provides more than fifty finger plays and action rhymes for use with young children. Suitable for activities within your own room or simple assembly programs, the rhymes can be used for individual or group recitation. They cover holidays, special days, and many situations familiar to children. One section is devoted to plays from foreign countries.



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by Helen Kitchell Evans

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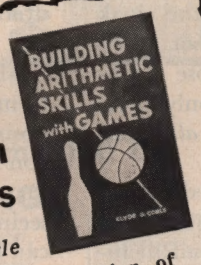

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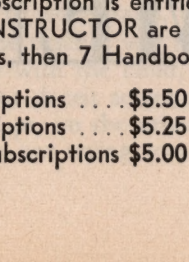

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Reviews of new Records

ELVA S. DANIELS

ARE your pupils interested in birds? You may want to develop this interest, especially in the spring when we seem more appreciative of bird songs. **Songbirds of America, in Color, Sound, and Story** makes a good purchase for the beginner. For $4.95 you will get a high-fidelity recording of 24 species of familiar birds, as well as a text and full-color photographs, spiral bound. Choose a few birds common to your locale, and after a few playings you and the class should be able to identify the bluebird, robin, goldfinch, catbird, bobolink, cardinal, and others.

If you aren't in the novice class, you may prefer to buy **American Bird Songs,** volume 1 or 2, for $7.75 each. You will hear the birds of the north woods, birds of northern gardens and shade trees, birds of fields and prairies, American game birds, and many other categories, but there are no photographs.

Other albums are available—**Voices of the Night, Western Bird Songs, Florida Bird Songs, Mexican Bird Songs,** and **The Songs of Insects.** All albums are 33⅓ rpm, and can be ordered, by title only, direct from Cornell University Records, 124 Roberts Place, Ithaca, N.Y. For further description, write the same address for the catalogue, *Authentic Recordings of Nature's Amazing Voices.*

Sounds for Young Readers is an interesting recording designed as an aid to develop auditory perception—a goal basic to all reading programs. Many sounds are heard: horns, bells, running water, clapping hands, stamping feet, humming, and so on. The narrator is excellent, commanding attention from the smallest kindergarten child and drawing responses from even the most shy. Ample time is given for replies before the next step is taken. The reverse side features the recognition of rhyming words, using word lists, and nursery rhymes. The teacher's manual contains many suggestions for other types of activities. *Sounds for Young Readers* can be ordered for $4.98, plus ten cents postage, from Educational Record Sales, 153 Chambers St., New York 7, N.Y. Ask your school to buy one record for use by all primary grades.

The values of free creative dramatization need not be sold or reviewed to any teacher. However, I do feel that it takes a special talent to be a good leader in guiding this type of activity so that it is truly creative play. If you lack this skill, buy **Once Upon a Time,** produced by Audio-Education, Inc., distributed by American Book Co. This 33⅓ rpm recording is priced at $4.75, and includes four choice classics of children's literature: "The Three Little Pigs," "The Old Woman and Her Pig," "The Golden Goose," and "Tattercoats." Each is introduced by a song, followed by a superb narration of the tale, punctuated with excellent descriptive musical phrases. The music to describe each pig's house building not only "builds," it changes and becomes more "sturdy" to suggest the differences among straw, twigs, and bricks! Children cannot possibly resist participating and although the teacher's guide suggests *listening* the first time, I am sure it will be impossible. The guide is excellent, containing background information, suggestions for preparation, first, second, and third dramatizations, and follow-up activities. Also included are two flyers explaining how the album correlates with "The ABC Betts Basic Readers," and also with "Our English Language," just in case you need to justify your creative dramatics to the parents!

Does your sixth-grade class yearn for you to play popular music for them? Are they openly bored with Beethoven, syllables, and part singing? Ask if they would like to know what kinds of music led the way for Dizzy Gillespie and bebop; then play **The Story of Jazz** (Folkways, FP 712, 33⅓ rpm, $4.25). This fine recording has been prepared especially for children (but not tots) by Langston Hughes, author of *First Book of Jazz.* This is not a watered down, tame version; neither is it a wordy and technical approach. A few sentences give pertinent information that sixth-graders can understand, and each style or term is illustrated, often using documentary recordings. Each step in the development of jazz is made, from the singing of the slaves while they loaded bales of cotton, through ragtime, the blues, Dixieland, boogie-woogie, Chicago style, and bebop. You and your youngsters will learn the meaning of a "riff" and a "break," and have the opportunity to listen for them while an excerpt is played. I think it's important to take our history of jazz seriously. Give the young sophisticates a listening job, or they'll all be bouncing like bopsters. Suggest making a list of famous names for further reference, or bring old popular records from their parents' collections.

Where to Get Records

If your local dealer cannot supply these records, order from one of the following: Children's Reading Service, 1078 St. John's Place, Brooklyn 13, N.Y. (request free catalogue on school letterhead); Children's Music Center, 2858 West Pico Blvd., Los Angeles 6, (catalogue $.50, but single copy free to *Instructor* readers).

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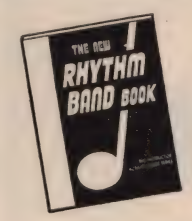

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The 1959 Editions of COMPTON'S and WORLD BOOK Encyclopedias

REVIEWED BY ALICE N. FEDDER

Acting Librarian, Wells College, Aurora, New York

COMPTON'S

An analysis of "Alaska—The 49th State," a typical *Compton's* article on the states of the United States, reveals some of the features of this 15-volume encyclopedia. The policy of continuous revision is reflected in the title and contents of the article. The entry is headed with an almost half-page color photograph. On the remaining sixteen pages, accompanying the text, are two types of maps, eleven black and white photographs, a six-page summary containing a graphic pictorial and written presentation of different aspects of Alaskan history and its economic and political life, and a brief bibliography. The final two pages consist of a political map with place names and map locations on the back.

References to Alaska are found in the sections "Here and There in This Volume" and "Interest-Questions Answered in This Volume." These sections appear in the front of each volume. In the main body of the index, under the heading "Alaska," there are fifty-three subheadings, some of which are further divided. Other types of valuable information on Alaska are in the Fact-Index under different types of entry. It is important to make full use of the index in order to find all of the material on a subject.

The article on Alaska is only one facet of the major revision of the North American continent materials in Compton's 1959 edition. All of the principal articles, except the one on Canada, have been rewritten, including the one on North America itself. There has been an extensive change in illustrative material.

Another area of major revision is that of the Middle East. The changes in these articles are particularly noticeable. Extensive rewriting and illustration are to be found in the articles on drama, theater, puppets, and festivals. Materials on science, technology, and biography have not been neglected. Many entries have been revised and new material added as necessary.

The articles mentioned represent only a few of the additions and revisions in this new edition of *Compton's Pictured Encyclopedia.*

THE WORLD BOOK

Articles in the 18 volumes of *The World Book Encyclopedia* appear in alphabetical order in unit volume arrangement. Since there is no index, this encyclopedia uses relatively short topics, pertinent cross references within the body of the article, and, in the cases of major articles, a listing of related material at the end.

The *Reading and Study Guide,* which forms volume 19, classifies subject matter into 44 major areas of knowledge or study outlines. Those elusive addresses of organizations and agencies can be found under the heading "Organizations and Agencies."

The article, "Space Travel," will be used here as an example of treatment. It occupies over 12 pages. According to the initials at the end of the article, the original treatment by Harold L. Goodwin has been critically reviewed by Dr. Wernher von Braun. Pictures, diagrams, cartoons, and photographs illustrate and explain the text. Satellite experimentation in 1958 has been included. A useful glossary of space travel terms is a feature. Following the article are 25 references to important related subjects, a brief outline of the subject, and study questions.

In keeping with the policy of continuous revision, there is a major change in the article on Alaska, which has been given extensive coverage. There is a relatively short but important article on the West Indies Federation. The article on the United States has been revised. The conservation material represents a major revision, and there are numerous others.

The style of writing is concise and direct, and the level of difficulty varies with the subject and its interest and use. *World Book Encyclopedia* is to be especially commended for its distribution of maps covering the various geographic areas of the world, and for its excellent and up-to-date bibliographies.

Special services include a career-planning guide, an annual supplement at nominal cost, service booklets, unit teaching plans, and an information service.

NOTE: For further information and brochures write the publishers.
Compton's Pictured Encyclopedia and Fact-Index—F. E. Compton & Co., 1000 N. Dearborn St., Chicago 10.
The World Book Encyclopedia—Field Enterprises, Inc., Educational Division, Merchandise Mart Plaza, Chicago 54.

Trips and Tours

"SHOULD AULD ACQUAINTANCE BE FORGOT?" Poems such as "Auld Lang Syne" gained undying fame for Robert Burns, the 200th anniversary of whose birth is being celebrated throughout 1959 in his native Ayrshire and in other Scottish centers. In Ayr itself a pageant will be presented, and during the Edinburgh International Festival there will be various observances. In both Edinburgh and Glasgow there will be exhibitions. At Alloway, pilgrims will stream to the cottage (shown above) where Burns was born and to the Burns Museum. (Photo British Travel Association)

IN NEW YORK CITY. To assist teachers and others who plan group trips, the New York Convention and Visitors Bureau offers a fact-filled folder entitled *Educational Tours in New York*. Information is given on more than 100 such tours. (In requesting, give your educational position.) The Bureau offers also a handy guide listing 141 hotels, with rates, *Hotels in New York City*. For either folder, address New York Visitors Bureau, 90 East 42nd St., New York 17, N.Y.

"MAY HOLIDAY." This is the name of a novel two-day observance (May 6–7) at Winston-Salem, N.C., featuring an 18th century Flower Fair and a Home and Garden Tour. The Fair will be at Old Salem, Moravian-congregation town, restored as of 1766. Many attractions will have historic Salem Tavern as a background—troubadours, magicians, games of the colonial era, marionettes, animal acts, a German band, a hurdy-gurdy. Handmade articles, antiques, flowers, regional paintings, and food will be sold. Five outstanding homes and gardens in the city will be shown. Sponsors of the Holiday are Old Salem, Inc., and the Garden Club Council of Winston-Salem.

EUROPE, WITH RUSSIA. A remarkable tour for instructors, covering 13 countries, is arranged by Maupintour Associates. Using TWA for flights both ways across the ocean gives a maximum of time (70 days) in Britain and on the Continent. A feature of the tour is an extended visit to Russia, with opportunity to see not only Moscow and Leningrad but a number of other places. For an illustrated folder, address Instructors Tour, Maupintour Associates, 1603 16th St., Washington, D.C.

RAIL TRAVEL ABROAD. The national railroads of western continental Europe, from Scandinavia to Spain and Italy, have created a new ticket called *Eurailpass*, which permits unlimited travel for two months in 13 countries. It is honored also on certain river and lake steamers, ferry services, and private rail lines. A flat price covers all charges for 1st Class transportation. The ticket will be available only in the Western Hemisphere and will be sold by travel agents and by U.S. and Canadian offices of the lines concerned. . . . The British Railways have their own *Thrift Coupons*, entitling the purchaser to 1,000 miles of go-as-you-please rail travel in Britain and Ireland, Irish cross-channel services, and MacBrayne's steamer services in Scotland. There is also a *Nine-Day Pass* over the British lines. Both coupons and pass are obtainable only in the U.S., by prospective travelers. This is true also of the London Transport's inexpensive *Go-As-You-Please Ticket*, entitling a visitor to use the city's subways and buses during any seven consecutive days.

CARIBBEAN DISHES. Ever try *arroz con polo, lobster creole, frijoles negros,* or *rice with mushrooms?* Delta Air Lines offers a folder giving the recipes, straight from Cuba, Haiti, Puerto Rico, and (on the Caribbean fringe) Nassau. The idea is that you'll like these exotic dishes so well, you'll want to visit the places where they originated! For the folder, write Miss Fran Wheeler, Coordinator of Women's Services, Delta Air Lines, Atlanta Airport, Atlanta, Ga.

OUTDOOR DRAMAS. Kentucky, like Virginia and North Carolina, is going in for outdoor drama in a big way. *Job* (adapted from the Book of Job) will open May 28 at Pine Mountain State Park, when the Mountain Laurel Festival begins. *Endless Waters*, based on the 23rd Psalm, is presented at Cumberland Falls State Park. *The Stephen Foster Story*, by Paul Green, will be given in a new amphitheater at Bardstown every night except Monday, from June 26 to Labor Day.

FARTHEST SOUTH. Trinidad, chosen as capital of the new West Indies Federation, and her tiny neighbor, Tobago, are the islands farthest south in the crescent of islet stepping stones marking the eastern bounds of the Caribbean. However, both are easy to reach by plane, scheduled ships, and cruises. Trinidad is exotic in character, polyglot as to population, and a shoppers' paradise. In contrast to Trinidad, Tobago is quiet, beach encircled. It has been claimed as the island Defoe described in *Robinson Crusoe*.

TEACHERS who decide to travel to any of the places mentioned in this department are invited to write to us for further details, unless an address is given. We will forward requests. Send them to: Trips and Tours, The Instructor, Dansville, N.Y. Readers will be interested in announcements of The Instructor Teacher Travel Service (page 72) and tours sponsored by The Instructor (page 88).

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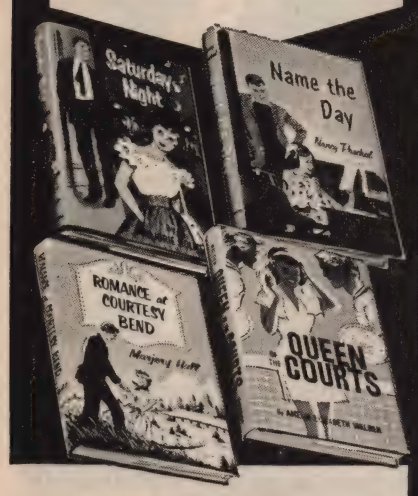

QUEEN OF THE COURTS
By AMELIA ELIZABETH WALDEN. Laughter, suspense and romance as a young girl is coached to become her high school's tennis champion by a mysterious senior. *Girls 12-15*

TV BANDSTAND
By FRANCES PRIDDY. Teaching one boy to dance and another to ride leads 15-year-old Susan into romantic complications, in this lively novel centering on a TV record hop. *Boys & Girls 12-15*

NAME THE DAY
By NANCY PASCHAL. A rich young playgirl is challenged into taking her first job, and discovers that work, and serious-minded, ambitious young men can BOTH be fun. *Girls 12-15*

ROMANCE AT COURTESY BEND
By MARJORY HALL. In her last summer before college, Quincy Bradford's fascinating job helps her to understand herself and her true feelings for Curt. *A Junior Literary Guild Selection.* *Girls 12-15*

SATURDAY NIGHT
By MARJORIE HOLMES. A gay, tender story of first love and heartbreak. *A Junior Literary Guild Selection.* *Girls 12-15*

STAR—AN IRISH WOLFHOUND
By JANET ROGERS HOWE. A thrilling yarn of a boy and his wonderful dog, that comes to a climax on the suspenseful day of the dog show. *Boys & Girls 9-12*

RIVER BOY
By OLIVE PRICE. The daring escapades of a stowaway on a Hudson River boat who foils a terrible enemy plot in the American Revolutionary War. *Boys & Girls 9-12*

REDCLOUD & CO.
By ELIZABETH P. FLEMING. How five young vacationers find adventure and mystery on an island in a Wisconsin lake with the help of Joe Redcloud, the descendant of an Indian chief. *Boys & Girls 8-11*

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Films for the Classroom

RECOMMENDED BY

DONALD W. SMITH
Director of Audio-Visual Education,
Public Schools,
Kansas City, Missouri

ART AND YOU—11 min.; sound; color $100; black and white $50; produced by Film Associates of California, 10521 Santa Monica Blvd., Los Angeles 25, Calif.

Introduces the student to the world of art, and demonstrates its styles and modes of expression. Upper grades.

CANADA: THE ATLANTIC PROVINCES (Second Edition)—16 min.; sound; color $180; black and white $90; produced by Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

Describes the main fishing, forestry, agricultural, and industrial areas of the Atlantic provinces, including Newfoundland. Middle and upper grades.

CHILDREN OF SCOTLAND—15 min.; sound; color $190; black and white $95; produced by Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

Children in a Scottish fishing village are seen at home, at school, visiting a fish market, and the ruins of an old castle. Viewer also sees how the parents work. Primary and middle grades.

FERRYBOAT—9 min.; sound; color $100; black and white $50; produced by Bailey Films, Inc., 6509 DeLongpre Ave., Hollywood 28, Calif.

Shows how ferryboats carry people, automobiles, trains, and goods across the water. Other work boats such as the fire boat, tug, barge, freighter, and tanker are seen at their different jobs. Primary grades.

FISH FAMILY—11 min.; sound; color $90; black and white $45; produced by Moody Institute of Science, 11428 Santa Monica Blvd., Los Angeles 25, Calif.

Presents the complete cycle of raising a family of fish including preparation of nest, egg laying, fertilization, incubation, and guarding the young. Primary grades.

HAWAII: U.S.A.—21 min.; sound; color $190; black and white $90; distributed by Bailey Films, Inc., 6509 DeLongpre Ave., Hollywood 28, Calif.

Pictures the volcanic origin of the Hawaiian islands and the development of the major industries (sugar, pineapple, cattle, and coffee). The strategic importance of the islands is also called to the attention of the audience. Upper grades.

HOW MACHINES AND TOOLS HELP US—11 min.; sound; color $110; black and white $60; produced by Coronet Films, Coronet Building, Chicago 1, Ill.

Shows how man has been making his work easier, year after year, by inventing and building a variety of machines and tools. Primary grades.

HOW TO MAKE A STARCH PAINTING—13 min.; sound; color $150; black and white $75; produced by Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

Shows cutting cardboard designs, covering glazed paper with starch, and painting it. Middle and upper grades.

ONCE UP—ON A BICYCLE—11 min.; sound; color $120; black and white $60; produced by Sid Davis Productions, 1418 North Highland Ave., Hollywood 28, Calif.

Boy and girl demonstrate arm signals, how to obey traffic signs, ride in traffic, cross intersections, and care for bicycles. Middle and upper grades.

OUR TEXAS HERITAGE—15 min.; sound; color $150; black and white $75; produced by Davis Productions, Cary, Ill.

The historical events of early Texas, including battle of the Alamo, missions, forts, and Texas Rangers. Upper grades.

THE PONY—29 min.; sound; black and white $150; produced by National Film Board of Canada; distributed by McGraw-Hill Text-Film Department, 330 W. 42nd St., New York 36.

Two Saskatchewan farm children buy and care for a pony, and later get another. Middle and upper grades.

SEASONAL CHANGES IN PLANTS—11 min.; sound; color $125; black and white $60; distributed by the McGraw-Hill Text-Film Department, 330 W. 42nd St., New York 36.

Using common annuals, biennials, and perennials, the film explains changes in plants during a cycle of the seasons. Upper grades.

TREASURE IN BOOKS—11 min.; sound; color $110; produced by Pat Dowling Pictures, 1056 S. Robertson Blvd., Los Angeles 35, Calif.

Two boys hear librarian explain how to care for books, and see a story brought to life. Middle and upper grades.

WEAVERS OF THE WEST—12 min.; sound; color $120; black and white $60; produced by Avalon Daggett Productions, 441 N. Orange Drive, Los Angeles 36, Calif.

Navajo life in Arizona: children tending sheep; shearing; wool washed, carded, and spun; and tribal ceremonies. Upper grades.

WONDER OF WATER—12 min.; sound; color $105; black and white $55; produced by Moody Institute of Science, 11428 Santa Monica Blvd., Los Angeles 25, Calif.

Uncle Bob tells about water for growing crops, generating power, and as a resource. Middle and upper grades.

YOU AND YOUR EARS—8 min.; sound; color $100; lease; produced by Walt Disney Productions, Educational Division, 500 S. Buena Vista Ave., Burbank, Calif.

The film takes you on an animated trip through the outer, middle, and inner ear to show what happens when the ear hears. Middle and upper grades.

For handy reference, paste these reviews on 3″ x 5″ cards and file alphabetically.

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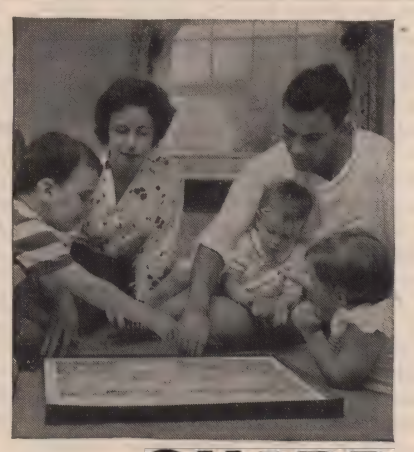

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THE Instructor CREATIVE ARTS Summer Scholarship Award

MISS MARY ANN RICHESIN, who teaches grades 7 and 8 in Churchland, Virginia, is the recipient of The Instructor Creative Arts Summer Scholarship Award for 1959.

The theme of the convention of administrators in Atlantic City was "Education and the Creative Arts." In celebration of this, delegates were invited to register for their school district at THE INSTRUCTOR'S booth. On the last day, Dr. W. W. Eshelman, president-elect of the N.E.A., drew the entry of the winning district.

Selection of the teacher was left to the individual district, and from the superintendent, Dr. E. W. Chittum, we received word that Miss Richesin was the winner of the $250 award.

With everybody in a gala mood, the photographer took this shot of Dr. Eshelman drawing the lucky winning district from our INSTRUCTOR ballot box.

Here Miss Richesin is receiving the award from Dr. M. E. Alford, Assistant Superintendent of Norfolk County Schools, while Mr. Clayton Robertson, her Assistant Principal, looks on.

Mary Ann Richesin is from a family of school teachers—both her sisters have taught, and her brother and his wife are now teaching in Missouri. This is her first year in Churchland, but her fourth year of teaching. She taught second grade in Arkansas and Louisiana before coming to Virginia.

Born in Arkansas, she attended Harding College, Searcy, Arkansas; and Tulane University and Newcomb College, New Orleans.

Come summer, she'll be putting her luggage in the car and heading for the University of Richmond. Our congratulations and best wishes go with her. THE EDITORS

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Books for Children

REVIEWED BY PHYLLIS FENNER
Author and Reviewer of Children's Books

The new spring books look unusually interesting and beautiful, especially the picture books. A perfectly lovely book to look at, ***Everything Is Somewhere*** by Vasiliu (John Day; $2.75), has both

a rhythmic text and pictures that will have great appeal to little children. Ages 4-8.

Another book for the youngest, ***Listen to My Seashell***, written and illustrated by Charlotte Steiner (Knopf; $3.25), has very appealing and colorful pictures of a little boy and girl and things that make noises such as: an alarm clock, a cat purring, a bird, some water, the rain, the wind, and a telephone bell. Ages 3-6.

Leopard on a String with story and pictures by Ann Kirn is most amusing with unusual pictures (World; $2.75). A fierce leopard ran away from the zoo. The mayor told the police, their deputies, and the citizens to get out their guns. A little boy who was fishing saw the leopard and was afraid until he saw a tear roll down the leopard's face. So the little boy tied a string to the leopard and led him back to the zoo. As simple as that! And, my, wasn't that leopard happy to be back home in his cage! Ages 4-8.

There are two very funny little books. In ***The Brave Cowboy*** by Joan Walsh Anglund (Harcourt; $1.95), we follow "the brave cowboy" from getting-up-time, through his day's adventures, to

bedtime. He captures rustlers, kills wild Indians. The pictures of his imaginary doings are in red. One of the sweetest, cutest books that I've seen in a long time. As the book blurb says, "the very essence of a child's lively imaginings." Ages 3-7.

The other very amusing one is ***The Frowning Prince*** by Crockett Johnson (Harper; $1.50). "Nobody could make me smile," said the prince. And they couldn't. Not even the wizard until the king *admitted* that the frown was immovable. The funny little prince was satisfied and smiled. The pictures are wonderful and the story so boylike. Ages 4-8.

A very interesting story, ***The Pointed Brush*** by Patricia Miles Martin, and illustrated by Roger Duvoisin (Lothrop; $2.75), tells of little Chung Yee, the only member of his family who is allowed to go to school. He proves to his father the power of the printed word. When Uncle was unjustly imprisoned, it was Chung Yee's letter that brought justice. Very colorful pictures.

Although St. Valentine's Day is past, I think we should remember Clyde Robert Bulla's ***The Valentine Cat*** with its lovely illustrations by Leonard Weisgard (Crowell; $3.00). As usual, he has a good story—easy to read. The little kitten was all black except for a white heart-shaped spot on its forehead. The poor artist, Tell, gave him a home and was inspired by the cat to make beautiful pictures on his walls. When the kitten was stolen, it was the little princess who knew he was Tell's cat, because of the pictures Tell had drawn, and she took them both back to the palace to draw pictures there. Ages 5-10.

For slightly older children—***Tomas Goes Trading*** by Heluiz Washburne, with illustrations by Jean Macdonald Porter (John Day; $2.75), is unusually lovely. Tomas was allowed to go trading with his father to the south of Mexico. He was a real help and learned how to bargain. He also earned money to buy his mother a sewing machine. The people are warm and lifelike. A beautiful little book. Ages 8-12.

A very unusual collection of folk tales, ***The Lion's Whiskers: Tales of High Africa***, by Russell Davis and Brent Ashabranner, with illustrations by James Teason (Little, Brown; $3.00), contains 41 stories selected from over a thousand, representing nine major tribes of Ethiopia, woven together with incidents from their own experience. Full of wisdom and humor. For ages 12 and up.

Sonia Bleeker, who has created so many good books about the Indians, has written ***The Eskimo: Arctic Hunters and Trappers***, illustrated by P. Boodell (Morrow; $2.50). Like her other books, this one is straightforwardly written, easy to read, and is packed full of information interestingly told. I think it is a real addition to the series. It seems to me to be the best book on Eskimos for children that we have. Black and white drawings help explain the Eskimo way of life. This book will be of definite interest to the 8-12-year-olds.

See page 84 for addresses of publishers.

Harper Books

FOR BOYS AND GIRLS

Spring 1959

THE MOON JUMPERS
By JANICE MAY UDRY. *Pictures by* MAURICE SENDAK. The enchantment of summer nights is captured in this beautifully simple, full-color picture book. Ages 4-7. $2.50
Library edition $3.35

ANIMAL BABIES
By YLLA. *Text by* ARTHUR GREGOR. Thirty-one glorious pictures of young animals. Ages 4-8. $2.75
Library edition $3.60

ADELAIDE
By TOMI UNGERER. *Pictures by the author.* A kangaroo with wings flies away one day to marvelous adventure. Ages 4-8. $2.75
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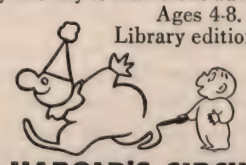

HAROLD'S CIRCUS
By CROCKETT JOHNSON. *Pictures by the author.* "One of the best of the books about Harold."
—*Publishers' Weekly.* Ages 4-8. $1.50
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Pictures by MAURICE SENDAK
SEVEN TALES BY H. C. ANDERSEN. Beloved stories translated by one of America's foremost actresses. Ages 7 up. $3.95

BIRTH OF AN ISLAND
By MILLICENT E. SELSAM. *Pictures by* WINIFRED LUBELL. How islands throughout the world came into being. Ages 7-11. $2.50
Library edition $3.25

MEINDERT DeJONG
THE MIGHTY ONES: Great Men and Women of Early Bible Days. *Pictures by* HARVEY SCHMIDT. Stories from the Old Testament told in a new and exciting manner. Ages 10 up. $3.50

THE BLACK SYMBOL
By ANNABEL and EDGAR JOHNSON. Barney's adventures with a traveling medicine show. "Fast-paced story of the Montana territory."
—VIRGINIA KIRKUS. Ages 12 up. $2.75

HARPER & BROTHERS

Books for Teachers

REVIEWED BY RUTH M. NORTHWAY
Principal, Elementary School, Honeoye Falls, New York

School Texts

Our Big World (grade 4), ***The American Continents*** (grade 5), ***Old World Lands*** (grade 6), and ***A World View*** (advanced) are individual titles in this 1959 series entitled "Geography in Today's World" by Clarence W. Sorensen, Harlan H. Barrows, and Edith Putnam Parker (Silver, Burdett Co.; $3.32, $4.52, $4.40, $4.88 respectively). The publishers have taken a great deal of care to provide simplicity of text and to include unique globes, physical-political maps, city maps, and land-use maps, all especially created for this series. The unique Jeppesen landscape maps, designed to show the shape of the land and how it looks in summer, are also included. The Kodachrome and black and white illustrations are authentic. Throughout the series, emphasis is placed on the geographic factors which influence the living of men everywhere, and each book helps children to understand that the present development in each area is closely tied to the past. I have been particularly interested in the "Remembering, Thinking, and Discovering" section, which will stimulate research and careful thinking as well as test comprehension of material presented in the chapter. The series is attractive and well prepared.

Many schools are accepting the point of view that mastery of reading skills cannot be accomplished at the elementary level and that systematic instruction in reading and study skills must be given from grade 1 through grade 12. At the seventh- and eighth-grade levels, there is an excellent series available entitled "The Sheldon Basic Reading Series" by William D. Sheldon and Robert A. McCracken (Allyn & Bacon; $3.64 each). ***High Trails,*** the seventh-grade book, contains stories of adventure, sports, science, and a particularly interesting section devoted to "The Fight for Survival." ***Widening Views,*** the book for eighth grade, includes such units as "How and Why," "Working with Animals," "Teen-Time Adventures," and several poems and plays dispersed throughout the book. The Teachers' Editions present excellent professional material on the seventh- and eighth-grade program, principles concerning reading instruction in these grades, a diagnostic testing program, and lesson plans for each unit. It has been my experience that many junior-high school teachers lack training in the teaching of reading and these books will meet a pressing need. Attractive Activity Books are also available for the series.

Professional Books

Enjoy Your Children by Lucille E. Hein (Abingdon Press; $3.50) is not strictly a professional book, but is written particularly for parents and adults who work with children. However, teachers can profit from the bonanza of activity and play ideas for 7-12-year-olds. Certainly the classroom does as much as many parents to introduce children to the world around them through trips, sports and recreation, acquaintance with historical landmarks such as statues, parks, monuments, libraries, museums, art and music productions, television, radio and comics, and the world of nature. Teachers as well as parents stimulate absorbing hobbies described by the author as "Stamps, Stones, and Such Stuff." Youth leaders (including teachers) should help a child create his own fun, says the author, and she wonders if we "fuss about the muss," and so deny children such experiences as paper cutting and kitchen messes. "Your Discards—A Child's Treasures" is the provocative title of one section filled with things children do with discards. The chapter, "What Shall I Do Now," includes interesting projects such as preparing a meal, making dough for modeling, organizing a club, having a paper-doll party, and constructing a surprise drawer. Parents, particularly, will like the sections entitled "Children in the Back Seat" and "When You Give a Child a Gift."

Are you, as a teacher, anxious to understand children better? Do you depend upon "hunches" or "intuition," or do you use the more scientific way of observing and recording behavior as a basis for judgment? If you are one of the latter, ***Observing and Recording the Behavior of Young Children*** by Dorothy Cohen and Virginia Stern, No. 18 of the series, "Practical Suggestions for Teaching," edited by Alice Miel (Bureau of Publications, Teachers College, Columbia University; $1.00), will give you the "know how" of the "on the spot" observation record kept on a pad, cards, or in a small notebook in your pocket. This method is effective only when one knows what and when to observe. The authors suggest that information about a child's behavior during routines (clean up, toileting, snack time, lunch, rest) provide a field for understanding his reactions. Another area to be studied is the child's use of materials involving details such as the setting, the stimulus, the response, the length of time spent with material (paint, clay, blocks). Also important is how children behave with one another. Adult-child relationships also reveal concepts of people and what they expect. A study of response to teacher-directed activities as the child loses his personal identity and is addressed as one of the group, exposes progress toward total satisfactory adjustment.

For handy reference, paste these reviews on 3″ x 5″ cards and file alphabetically.

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Art Appreciation

Fawn and May Tree

Painted by Noel Hopking

HARRIET GARRELS

HERE it is, a fawn left in the shelter of a flowering may tree, by a mother doe. We want to reach out and gently stroke the soft furry skin, but we do not want to frighten the baby. Does its little face look anxious, alert, or sleepy?

How is the head turned? What are the big soft eyes staring at? What sounds are the perky pointy ears trying to catch?

Would the fawn be able to get up and run away if frightened? At first a fawn's legs are very weak and wobbly and surprisingly long. In what position are they here?

Try modeling a fawn in this position. When the legs are folded under they are not apt to break. An animal modeled of a doughy mixture of fine sawdust, wallpaper paste, and water will look rougher, more like fur, than one made of clay.

We know that this appealing wild creature is in its first year, for after that it is no longer considered a fawn. Look in your school library for *The Yearling*, a delightful story of the boy Jody and his pet fawn, written by Marjorie Rawlings. If you cannot read it, ask some older person to read it to you.

Jody's yearling was a "leetle ol' buck fawn he found layin' up right where his mammy had made his bed." American buck fawns are spotted in lines while does are spotted "helter-skelter." How are the spots arranged here?

The spots on an American deer disappear as the fawn grows up. But certain kinds of deer remain dappled with white all their lives.

Jody found his fawn in the Everglades of Florida, but this little fellow lives in England. It is probably a young fallow deer, a certain type of small spotted European deer common in British parks. *Fallow* is a word that describes a color; it means yellowish or reddish brown.

The warm golden hues of the hair contrast well with the pearly sky and the cool green and white of the overhanging bush. Suppose the flowers had been painted pink, as they occasionally are, instead of white. Would the helter-skelter white spots have looked as much like fallen blossoms as they do now?

Would a large mass of bright color in the upper part of the picture lead our eyes toward the fawn or away from it? Find a small patch of bright color near the animal. Green is a color which makes the reddish brown look brighter.

Even if we did not know that the artist lives and paints in England, we might recognize the English hawthorn, a prickly member of the rose family which grows there in profusion. In the merry month of May the dense clusters of white fragrant flowers are a fine sight.

This particular may tree with its widespread branches forms a perfect canopy of heavy cover over the little animal. Notice how well the graceful neck and uplifted head fit under the drooping bough. The beautiful tree and the beautiful animal need each other to complete the picture.

In *The Yearling,* Jody pretended he was another fawn, bending his legs at his knees to imitate its walk, throwing up his head alertly, and so on. Do you want to try doing some of the things the fawn does, such as walking with wobbly legs, halting and lifting his nostrils to sniff the fragrant flowers, kicking up his tiny pointed hoofs, nosing about in the fresh green grass, and finally lying down?

Perhaps a group could create a Fawn Dance or pantomime. (You might use a recording of Debussy's "Afternoon of a Faun," but the faun that Debussy was thinking about was a make-believe creature, part man and part goat.)

Would you like to visit England some year in May? The chalky southeast part, where fields and downs are hedged with snowy blossoming may, would be especially lovely. Perhaps we might even come upon a little fawn like this.

THE ARTIST

WITH true British reticence Noel Hopking writes from Horsham, Sussex, England, "I have been painting birds and small animals for about thirty years, and I have been a regular exhibitor at the Royal Institute of Painters in water colours for twenty-five years."

His work has been accepted by the Royal Academy of Arts, and he has received royal patronage. Her late Majesty, Queen Mary, purchased several of his bird subjects.

As we study the picture we realize that Mr. Hopking must be a nature lover, as we all would be if we lived in Sussex, which resembles a big beautiful park. He must have spent many years at art school or working by himself, to become such an excellent draftsman.

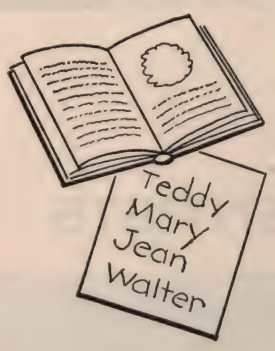
Finally, he must be a very patient person, willing to wait quietly until the wild creatures come close enough for him to observe and draw them. Try it sometime.

Tool-Subject Devices

PREPRIMARY
READING READINESS

Find two identical booklets, magazines, catalogs, and so on, that you can cut up. Use pictures in them to make groups for comparisons. "Find the ones that are alike. Find the biggest. Find the smaller. Find the youngest; the oldest."

GRADE 1
HANDWRITING



The drill necessary for good handwriting soon gets tiresome and monotonous. Just for a change, have children go through a reader or library book they can read and list the proper names in it. Copying names rather than just words makes use of capital as well as small letters.

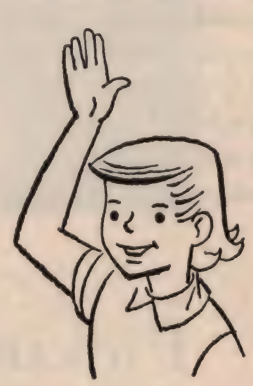
GRADE 2
SPELLING

Develop a nonsense story based on spelling words of the past year. Early in the week talk about it and let the class use spellers to find words. Write sentences as pupils dictate them. As soon as you have had a chance to copy it, erase the story. Later in the week, dictate this same story to the class. A good chance to combine creative writing with spelling review.

The little dog jumped toward the boy.

GRADE 3
ARITHMETIC

Play "Follow the Leader." The teacher says, "Can you follow me? Start with 2. Add 2. Double the number. Multiply by 3. Can you follow me? Raise your hand if you can tell the answer." Use any facts that you want the group to drill on.



GRADE 4
SPELLING

By this time of year, much spelling is individual review. Use the "buddy" system for review work. Put a poor and better pupil together but make sure the two can work with each other. Use flash cards, spelling lists, or whatever listings you wish. Let each pair go by themselves in free time and do their own reviewing.

GRADE 5
LANGUAGE

Use the old "I went to Grandmother's house" game for language and phonics practice. Someone starts with "I pack my bag for Cleveland." The next person puts something in the bag beginning with C, the third adds another thing, and so on. The game can be easily changed to things ending with the same sound, rhyming with a sound, and so on, whatever phonic sound needs practice.

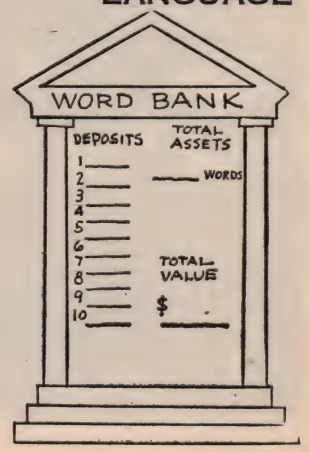
Cleveland crayon
coat carrot

GRADE 6
HANDWRITING

By now children should be able not only to write legibly, but to do it with some speed. Borrow a stop watch. Let children decide whether they want to write from books, chalkboard, or dictation. Give a goal to try for. Each day make it a little longer.

GRADES 7-8
LANGUAGE

To keep a check on learning new words, let each make a word bank. Each sketches a simple drawing of a building, adding a name. Under "deposits," list words as the pupil learns them. Under "assets," write number of words deposited. Under "total value," write total number of letters in all words deposited. This puts a premium on learning long words. Change numbers as more are learned. Zenna Belle Million



ELEMENTARY SCIENCE ACTIVITIES

BY
VERNE N. ROCKCASTLE
ASSOCIATE PROFESSOR
SCIENCE EDUCATION
CORNELL UNIVERSITY
ITHACA, NEW YORK

FOR PRIMARY SCIENTISTS

IN OUR somewhat frenzied efforts to overhaul the elementary-science program in American schools we must not overlook the fact that the study of some things such as wildflowers is just as important to youngsters as the study of electricity or mechanics. In teaching about wildflowers, however, teach good conservation practices and sound natural history. Then you will help develop in your pupils an appreciation of wildflowers that is greater than their contribution to an ephemeral armful of fragrance. These flowers are abundant in most of the country. Where not available, develop activities about the ones in your area.

Picking, Observing

Young children have an almost uncontrollable urge to pick the first blossoms of spring. Since this urge to pick is too strong to curb entirely, try to channel the picking to coincide with good conservation. A good rule: if you can reach ten of a kind from where you stand, then you may pick one. If this practice is followed, most wildflower patches will continue to bloom in abundance. As children gather the common wildflowers, teach them to look for differences in color and arrangement of flowers and leaves and to see what the roots are like, and where the plant grows. As the children learn more about the flowers and *how* they grow, they will be more inclined to enjoy them *where* they grow.

The Trillium

One of the best known and showiest of the spring wildflowers is the trillium. Of the three common kinds (white, painted, and purple) the showy white trillium is by far the most common. It is one of the best with which to begin flower study with young scientists.

The trillium is a study in threes. Behind the three white petals and alternating with them are three smaller green sepals. Together *(Continued on page 76)*

Jack-in-the-Pulpit

Another wildflower of spring that fascinates children is jack-in-the-pulpit. Jack is different from most other flowers. The little pale green bumps which appear on Jack's stalk are the flowers. Late in the summer they become brilliant red berries.

Jack-in-the-pulpit first appears as a pointed green peg inside of which the leaves and the flowers are tightly rolled. It is fun to guess what kind of plant will come from each green peg that pushes through the soil, since many wildflowers first appear as similar pegs.

The Indians are said to have used jack-in-the-pulpit bulbs (Indian turnips) for food. One bite of the raw root leaves a never-to-be-forgotten burning sensation in the mouth, but cooking softens and removes the sharp crystals that cause it. Like many other wildflowers, jack-in-the-pulpit is best enjoyed, not for food or its contribution to a bouquet, but for its contribution to the beauty of a woodland in spring.

Spring Wildflowers

FOR JUNIOR SCIENTISTS

AFTER an introduction that includes some general information about wildflowers and their conservation, junior scientists can begin a more detailed study of the structure and natural history of common wildflowers. Trilliums, trout lilies, and jack-in-the-pulpits are large and easy to study. If they haven't been studied by junior scientists, then this is the place to begin. However, there are other even more interesting but less showy flowers that older children will be interested to study and learn about.

Violets

Violets have two kinds of flowers. The more familiar blossom is blue, yellow, or white and forms in the spring. Unlike the blossom of the trillium or the trout lily, the violet is not symmetrical. There are two petals at the top, one on either side, and a single large one at the bottom. The large lower petal serves as a sort of landing field for insects that visit the flower. The lower petal is elongated into a spur which contains the nectar. Only insects having long tongues can reach this supply, since a fringe of hairs usually keeps small insects from crawling into the spur and reaching the nectar.

The five petals and five sepals indicate that the violet does not belong to the lily family, a family of three's, as do the trilliums and trout lilies.

Late in summer a small, inconspicuous flower forms near the base of most violets. Botanists call these hidden flowers *cleistogamous,* meaning that they are hidden seedmakers. Seeds develop within these flowers without the benefit of insect visitors. Junior scientists may find it fun to try growing some violets from seeds taken from these hidden flowers in late summer.

The Mustard Family

Trilliums have three petals, violets have five, but one family of plants, the mustard family, has four. Toothwort or pepperroot has four white petals and four tiny green sepals. The four petals in the form of a cross give the mustard family its scientific name, *Cruciferae* or cross-bearers. Many of the early meadow weeds are members of this family. Let your junior scientists look for four-petaled members of this family, not forgetting the blossoms on some of the garden vegetable plants.

Flowers with No Petals

Some early spring wildflowers have no petals at all, even though they seem to have. The pretty little hepatica has colored sepals, but no petals. If you look behind the colored sepals that look like petals, you will see that there are no tiny green sepals there at all. When only one kind of petallike structure appears on a blossom, it is often just the sepals.

The hepatica blossom has another interesting feature. Its pistil is not just a single one, but a whole cluster of pistils in the center of the blossom. If you look at it with a magnifier, it looks lumpy. Each lump is a pistil that can produce a single seed.

The leaves of the hepatica do not die back in autumn, but remain green under the snow through the winter. Where they grow in profusion, you will find it worth while to add a hepatica plant to your terrarium in the fall. It may bloom in late winter indoors.

Another spring wildflower that has no petals is the wild ginger. This plant is best recognized by its broadly heart-shaped leaves and fuzzy leaf stems. The flowers look like tiny brown tricorns. They lie at the base of the leaf stems, among the dried leaves of the woods floor where they are not easily seen. The stem of the wild ginger plant has a fragrant ginger smell when crushed. Remembering the rule about one in ten, break off a small piece of this creeping stem, crush it, and let the class smell it. They will not soon forget the odor.

Skunk Cabbage

A spring flower that many persons would not even consider to be a flower, both because of its odor and its appearance, is that of the skunk cabbage. The flower of skunk cabbage is a fleshy, mottled brown structure that pushes up through the swampy land in which it grows, often before the ice is completely melted. The flower precedes the leaves. Inside the protective *spathe* (the name that botanists give to the outermost part of the flower) is a stout, lumpy *spadix*. This is really a cluster of flowers arranged on a stalk, just as the flowers of jack-in-the-pulpit are. This arrangement of flowers is also basic for the skunk cabbage, being in the same family. (The calla lily has a similar structure and is in the same family.) After the flowers of the skunk cabbage have been pollinated, the large green leaves make their way up beside the blossom. *(Continued on page 76)*

A PRIMARY UNIT

Animals in the Classroom

FRANKIE M. MAASS
Teacher, First Grade, Public School
Ho-Ho-Kus, New Jersey

Six years old is a wonderful age. Along with learning to read, write, and count, these rapidly developing first-graders are experiencing a new awareness of their environment through their five senses. Why do flowers smell? Why do bees sting? Why is hot hot and not cold? Why do airplanes fly? Why can't animals talk like children? Why are rocks hard? Why? Why? The endless questions range from the "babyish" ones to those concerning the why of life.

It is the particular responsibility of primary teachers to use some part of every day to go exploring in the wonderland of reality —remembering to leave a hint of something worth discovering in the future. Science is *living* to small children. Every day is as important as the next, and tomorrow is a long time off.

How Our Study Originated

Actually, this unit began when the class won $5.00 for bringing in the most new P.T.A. members. In answer to the question, "How shall we use this money?" they finally decided they wanted to get something which was alive and could move. Beyond this point there was disagreement. Should it be a turtle, mice, fish, hamsters, or what?

A committee was elected to go shopping with the teacher. As soon as the committee of three walked into the pet store and saw two white mice, they would look at nothing else. For the $5.00, they were able to buy the mice, and a cage with a wheel. Teacher contributed a package of commercial kitty litter which would be more effective than shredded newspaper in preventing odor.

Objectives

Knowing how much the average child enjoys a pet, it seemed that our main objectives should be:

1. To learn to be kind to animals.
2. To learn to feed and care for them.

Procedure

In honor of the mice, the children created this poem. Teacher wrote it on the board.

We got two white mice.
We named them Squeaky and Snow.
Look at them go.

This literary effort developed into their longest writing lesson up to that time. It had special significance because every child could read what he had written. They also had their first "real life" art lessons. Each child drew his impression of the mice on colored paper with chalk.

Next, the teacher showed how to feed the mice, clean the cage, and put the litter in the removable tray in the bottom. Mice Helpers had been chosen, and one was the teacher's proud assistant. Instructions furnished by the pet store were read and discussed. The children learned that bird seed, raw vegetables, and pumpkin seeds are good for mice, but we were cautioned to avoid feeding meat because the mice might become vicious. All the children were allowed to bring food, but only the weekly Mice Helper fed the pets. On the last day of school each week, outgoing and incoming helpers removed the mice, and scrubbed the cage. Once the children knew what to do, the teacher's role was mainly supervisory.

On cold week ends, or over holidays, the children took turns (with Mother's permission) taking the mice home. Over one of the holidays, Squeaky and Snow died. When school reconvened, the child reported what she had observed. "One mouse got very thin and quit playing on his wheel," she said. "Then he lay very still. Mother took him outdoors, and we buried him. After that, the other mouse would not eat, and two days later he quit playing and just slept. Mother buried him by herself."

One child started to cry as she said, "I loved those sweet little mice." But, the conversation was quickly turned to: "Why did the mice die?"

We asked the science teacher to come to our room to give us reasons. He explained that the first mouse probably died of pneumonia from changing temperatures—too warm every day, and too cold at night. He said, "The second mouse probably died of loneliness." Speaking from his own experience of keeping mice, he knew that when one died, the other would no longer eat, and soon died.

Our Next Experience

Now that the children had learned how changing temperatures can be fatal to some animals, we discussed what pets we could safely keep. When the group agreed to try tropical fish, the teacher read to them about aquariums, using Glenn O. Blough's book, *Elementary-School Science and How to Teach It* (Dryden Press). After the class talked over what they had heard, they decided what we needed, and the teacher wrote their suggestions on the board: 5 pounds white sand; 8 aquarium plants; 8 fish (we want room to have babies); 1 aquarium; 1 heater; snails. (The aquarium and heater might be borrowed from the high-school science department.)

Another committee of three went shopping with the teacher. They were instructed to get the "very prettiest fish there." But fish and snails were purchased on a second trip, because water in the aquarium must stand 24 hours before fish are put in. [The source of payment for these materials was not mentioned by the author.]

The day before the fish arrived, the class prepared the aquarium. The children took turns washing the sand, putting in the plants, and filling the tank with 5 gallons of water. Mice Helpers now became Fish Helpers, and those who missed a chance before were the first to care for the fish.

Our firsthand study of fish resulted in writing and reading stories about our observations, making colored-paper aquariums, listening to stories, and telling the teacher what words to use in a song.

Our fish like to swim and swim and swim.
Oh, the Tigers chase the Mollies, and the
Mollies chase the Zebras.
See the Zebras catch the Sword Tails.
And now we can look at the Snails.

After a while, general interest in the aquarium waned, except for the weekly Fish Helper. It became a familiar part of their daily lives, and not an oddity. But, a special incident brought it into prominence again.

The morning after our room was used by the upper-graders' Girls' Glee Club, in preparation for their part in a P.T.A. program, we noticed two fish were dead! A child touched the aquarium, and shouted, "Ouch! It's hot!" And no wonder! The thermometer registered 100 degrees. Suggestions were offered, such as, "Put the fish in cold water to cool them off." The teacher advised against such a step because the sudden change in temperature would probably kill all the fish. Instead, the heating unit was shut off for the rest of the day, and the temperature checked every hour. Two more fish died, but eight survived. *(Continued on page 75)*

Music around the World

PHILOMENA M. FALLS
Teacher, Sixth Grade, Kramer School
Van Dyke Public Schools, Warren, Michigan

For the past two years, records of music from around the world have become an important part of the sixth-grade social-studies program at Kramer School. As they studied about various countries, the children became interested in the music of the Old World, and folk music in particular.

Records We Used

We began our collection with *Children's Songs from France,* sung by Giselle McKenzie, Album CASF 3224, "Learning Is Fun" series, Capitol Record, 45 rpm. This is a record of songs French children like. They are sung in French and translated into English.

Our next selection, a choral work by an internationally famous children's choir, was *Little White Hen and Seven Other Songs* sung by the Obernkirchen Children's Choir with Edith Moller conductor. No. 65038, 33⅓ rpm, Angel Records, Inc., 1730 Broadway, New York 19, N.Y. When this choir sang in near-by Detroit, our children had a special interest in the performance.

Then came *Songs of the Norwegian Fjords* recorded in Oslo, No. T-10069, Capitol Record, 33⅓ rpm. These were songs of the seamen who man the fishing boats and the merchant marine ships. The titles of the bands on this long-playing record are in Norwegian and English. I wrote the Norwegian titles on the board as each band was played. That gave the class a chance to see the words of another language in a meaningful situation.

One of the children's favorite records relating to a European country was *Songs and Dances of Switzerland,* recorded by Laura Boulton, FW 6807 or FP 807, 33⅓ rpm from Folkways Records and Service Corp., 117 West 46th St., New York 36. The record includes folk dance tunes, village orchestras, choruses, yodeling, and the Alpine horn.

A later acquisition, *Music of the Russian Middle East,* FE 4416 or P 416, 33⅓ rpm, came from Folkways Records and Service Corp. The life of the peasant in that part of the world is reflected in the music, which is mainly of ancient origin. We found this was one of the recordings that the children did not care to listen to in one sitting.

As the class moved farther east around the globe in their social studies, their musical interests increased. The *Folk Songs and Dances of North India,* recorded by Deben Bhattacharya, SPL 1614, 33⅓ rpm, Period Music Company, 304 East 74th St., New York 21, N.Y., gave them the musical atmosphere, and the feeling of loneliness in the area beyond Benares. From the notes and pictures on the record jacket, we not only learned something of the simplicity of the musical instruments, but much about the people. The children also found that religion and nature are the inspiration for much of India's music.

Folk Music of Japan recorded by Edward Norbeck, FE 4429 or P 429, 33⅓ rpm, a Folkways record, included religious songs, festival music, children's songs, and workers' songs. Listening to this music for any length of time is rather difficult for children and even most adults. However, as the children's knowledge of the customs of Japan increased, they gained more patience for listening to the music which is so closely associated with the lives of the Japanese people.

From the Orient, we moved our study interests to Africa. For this, a record with the music of the Malinké and Baoulé tribes of Upper Guinea was chosen. *Africa,* recorded in conjunction with a UNESCO project, ES 529, 33⅓ rpm, Esoteric Records, Inc., 333 Sixth Ave., New York 14, includes festival music, sounds of native instruments, and dances of the hunters, witch doctors, and women. This record had previously been used as an example of primitive music when we were doing a unit entitled, "Early Man." The sixth-graders also found it difficult to listen to this recording for any length of time, so we never played more than two bands at one sitting. Eventually, they grew more enthusiastic about the record.

Building the Record Library

When we earned enough money with a candy sale last year, we bought four more records. The children gave thoughtful consideration to their choice of countries, and these were added: Spain, Italy, Turkey, and China. Letters were sent to the companies mentioned above to get a list of their offerings pertaining to the new countries of our choice.

These recordings from Folkways would prove satisfactory for any group starting a collection: *Folk Music of Spain,* FE 4411 (P411); *Folk Music from Italy,* FE 4520 (P520); *Folk and Traditional Music of Turkey,* FE 4404 (P404); *Chinese Folk Songs and Dances,* FW 6802 (FP 802), all available at 33⅓ rpm.

We hope that each new sixth grade will add to our record collection. Sometimes the school AV department can supply records, but if not, and the school budget does not allow for such expenditures, perhaps the P.T.A. will help. Or, the high-school music department may have some to loan. Just remember, "if there's a will, there's a way."

Evaluating the Listening

Near the end of the school term, I asked the children to write how they felt about the recordings. "They made me realize that people in many parts of the world live a simple life." "Different parts of the world have different music." "The records have helped me understand some of the ways of other peoples." "I did not expect to like the records, but I did." "I liked a record better after I knew more about the people."

The records enriched and added to the children's knowledge of the life and culture of people we were visiting via the printed word in textbook, encyclopedia, and other resource materials. Usually, the music inspired the group to seek more knowledge about the people who made the music. Naturally, we could not understand the languages we heard, but the children realized they could understand the music of every nationality.

the just right mother

It all began the day
Father brought home the six wild-duck eggs.
He found them in the marsh.
He put them in a nest and the white hen
Sat on them
And warmed them,
And just when the little ducks were starting to peck
At their shells to get out into the world,
SQUAWK! SQUAWK!
The white hen was frightened from the nest
By a chicken hawk.

Justin came running to see
What all the noise was about,
And came to the nest just in time!
One little wild mallard duck had come through its shell.
Then the second came through,
Then the third came through,
Then the fourth came through,
Then the fifth came through,

Bessie E. Collins

Then the last little wild mallard duck came through.
How handsome they were!
How quick they were!
How hungry they were!

Justin put some feed into one bowl,
He put some water into another bowl.
The six little wild mallard ducks ate and ate;
They drank and drank.
They thought,
"This little boy must be our mother.
He gave us food;
He gave us water;
Yes, yes, he must be our mother."
They followed Justin wherever he went.
They followed him into the house.
They followed him up the stairs.
They followed him down the stairs.

"Oh, dear," said Justin, "this will never do.
I must find a JUST RIGHT mother
For the six little wild mallard ducks."

Out of the house went Justin,
The little wild mallard ducks followed.
Down the road went Justin,
The little wild mallard ducks followed.
Justin saw the white hen. He asked,
"Will you be a JUST RIGHT mother
For the six little wild mallard ducks?"

"No, no," squawked the white hen,
"I'm too upset, I'm too upset.
Whenever I see a hawk I get all upset.
Besides, the little ducks need a JUST RIGHT mother."
And she ran away.

Justin walked into the orchard,
The six little wild mallard ducks followed.
They saw a squirrel.
"Will you be a JUST RIGHT mother for the little ducks?" asked Justin.

"No, no," said the squirrel.
"I run up and down the trunks of trees.
The little ducks could never follow me.
I'm sorry," said the squirrel.

Justin walked to the barn,
The little wild mallard ducks followed.
King, the watchdog, came running out.
He sniffed at the little ducks;
Then he barked just to say "good morning,"
But the little wild mallard ducks were frightened.
They huddled around Justin.

Justin shook his head.
He didn't ask King if he would be a JUST RIGHT mother
To the little ducks.
King was too big
And his bark too loud for the little ducks.

The little wild mallard ducks
Were hungry again.
Justin took them back to the yard.
He gave them the feed and the water.
While they were eating he tried to
TIPTOE AWAY.
But the little wild mallard ducks were smart.
They saw him tiptoe away
And followed him.

They followed him all day
And at night they followed him upstairs.
They watched him brush his teeth.
They watched him say his prayers.
"Please," he said, "please send a JUST RIGHT mother
For the six little wild mallard ducks."

Justin got into bed,
The little wild mallard ducks got in with him;
They all fell asleep.

That night it rained.
There was lightning,
There was thunder,
And in the morning there were puddles
All over the yard.

Justin came out of the house,
The six little wild mallard ducks followed.
There in a big puddle sat a duck.
It was very tired;
Its wings were heavy with water.

Justin shouted,
"Father, come and see if this is a JUST RIGHT mother."
"It is! It is! It is a JUST RIGHT mother," said Father.

Justin clapped his hands.
The six little wild mallard ducks flapped their wings,
They ran to the mother duck.
Justin tiptoed away.
The little ducks did not follow.
They were too busy telling their JUST RIGHT mother
How glad they were to see her!

MUSIC and the slow children

Listening to Music

MARY CAROLYN DOBBS

After almost an hour of play in the warm noonday sun, it was a pleasant change for all the children to enter the cool classroom. The music monitor sat by the phonograph ready to play a selection of records for the daily half-hour rest period.

Each girl and boy chose a favorite toy or book, and then lay down on his cot or throw rug. Another monitor furnished clean paper to be placed under each child's head. For a while legs jerked, restless bodies twisted or rocked, and skinny arms waved about. But gradually the assorted movements subsided. Schubert's "Ave Maria," Mendelssohn's "Spring Song," "Humoresque," "Au Clair de la Lune," a solo rendition by John Charles Thomas of "The Lord's Prayer," and selections from "The Nutcracker Suite" had lulled the children into restfulness.

These little people, with ages ranging from 7 to 10, had I.Q.'s between 55 and 75. Like most mentally retarded youngsters, who are generally below par physically, they tired easily. A short rest period after each recess, and a longer one after the midday playtime, helped reduce strains. The daily intervals of rest and quietness paid well in academic dividends. There was more enthusiasm for learning, and the attention span was longer. There was, also, a steady continuity of lessons daily and weekly. It was particularly pleasant, halfway through the rest periods, to gather the pupils of the (*Continued on page 84*)

Singing and Rhythms

LOIS STOELZEL

The handicapped child is usually badly adjusted socially, distractable, and hyperactive. In classroom situations he is inadequate, disturbing, troublesome, doesn't follow directions, has little initiative, and a short span of attention. Much of his unsatisfactory behavior is due to his inability to understand. Defects of his neuromotor system may be present and reveal themselves in disturbances related to perception, thinking, language, and emotional behavior either separately or in combination.

The music teacher has means at her disposal that may be a calming influence on the child, and indeed, may accelerate his learning. A handicapped child will often respond to music and rhythm (his very heart beat is rhythmical) when every other method fails.

The problem of the handicapped child—and its solution—lies in the child's method of receiving information visually, aurally, tactually, and kinesthetically. In some cases, word sounds are heard without meaning, only as noises, and are repeated as such. In other cases, his language comprehension is so meager that he is unable to follow directions. Other handicapped children cannot talk, though some possess a "silent or inner" speech; this enables them to understand. Many other children have problems of coordination.

Naturally the approach to teaching music to the handicapped child must encompass whatever problems are relevant. The music program must take into consideration individual problems, while providing for group participation as adequately as possible.

The music teacher should try to intensify, through music, each child's use of his five senses; to improve his language comprehension, and his coordination. The following suggestions show how these objectives may be achieved.

1. The teacher may introduce a series of songs about farm and zoo animals. Language may be correlated with this activity if the children are guided into learning about each animal—its habits, and so on. The *sense of sight* is used as the child tries to recognize various animals in pictures. The *sense of touch* is used when the child is given opportunities to pet and touch real animals or textured animal pictures. He develops *motor skills* as he imitates the animals in pantomime. Eventually he learns the songs, which have more meaning for him because of the sensory experiences.

2. Songs that require the children to bend, stretch, and so on, help teach *muscular coordination.*

3. Action songs that are designed to help children learn by doing are effective. First, a single direction is taught, (*Continued on page 84*)

The Little Red Hen

THERESA TRUCHOT

"Who will plant this wheat?" asked the Lit - tle Red Hen. "Not I," said
"Who will eat this bread?" asked the Lit - tle Red Hen. "I will," said
the Cat. "Not I," said the Rat. "Not I," said the Pig - gie, too. "I
the Cat. "I will," said the Rat. "I will," said the Pig - gie, wee. "No,
will then," said the Lit - tle Red Hen. "That is what I'll do."
you won't!" said the Lit - tle Red Hen. "That's for my chicks and me."

The stanzas given with the music are the first and the last. The ones in between go like this: (2) "Who will cut this wheat?" (3) "Who will thresh this wheat?" (4) "Who will take it to the mill?" (5) "Who will bring the flour home?" (6) "Who will make the bread?"

EXCEPTIONAL CHILDREN

A Reading Center that Teaches Teachers

EMMA G. HOWER
RUTH M. SEITZ
KATHRYN M. SUMMERS
Reading Consultants
Public Schools, Buffalo, New York

Four trainees and a consultant plan corrective work for a pupil.

A READING center to teach teachers? That is the chief purpose of School 46, Reading Center for the Buffalo Public Schools. Opening in December 1957, the Reading Center is now in its second year of operation. It has already become an important and integral part of the Buffalo Public School System. Located in downtown Buffalo, it is easily accessible to the more than one hundred schools which use its services. Although the building is very old, one can hardly believe it, for the interior has had a complete face lifting and is now colorful, attractive, and functional in use and appearance.

To the public, the opening of the Center was the begining of a program for the improvement of reading. To those who had been closely associated with the program, it was the culmination of years of thought, experience, study, planning, and experimentation.

Many reading centers or clinics concentrate on the corrective aspect of reading. It is our philosophy that we can lessen the present need for corrective work if we improve the teaching of reading by helping teachers. *The primary purpose of our Reading Center, then, is the improvement of the teaching of reading throughout the Buffalo Public Schools.* We are aware of the fact, however, that there will always be many children who, because of emotional stress or strain and other causes, will need specialized help in reading. *This is the secondary purpose of the Center—to administer a corrective reading program.*

The teacher trainee, after several weeks at the Center, carries on corrective work with a small group of children.

Developmental Program

In-service training at the Reading Center. There are three types of in-service programs conducted at the center—the trainee programs, workshops, and demonstrations.

The trainee program is perhaps the most intensive and ambitious. Each term, four fully qualified, experienced, and successful teachers become trainees. The teachers must also have the sympathetic understanding and personality traits necessary for work with children who have reading difficulties. At the end of the term these trainees return to their classrooms and, in addition to teaching, become resource people in their respective schools. A projected or ultimate goal is that each of these trainees may become a reading specialist in a school and devote his or her entire efforts to the improvement of the reading program. However, such a plan must be held in abeyance because of budgetary limitations.

During the term at the Reading Center the trainees attend lectures conducted by the consultants. The lectures, of one hour's duration three times a week, cover the developmental, corrective, and testing phases of reading. The trainees examine, discuss, and evaluate the latest materials, methods, literature, and procedures in the field of reading. During their internship they observe as a consultant administers a reading analysis. In due time the trainees are capable of conducting a reading diagnosis, interpreting the results, and writing a case study.

After sufficient training the trainees take over the teaching of small groups of children who come to the Center for corrective work. The trainee program is a very concentrated, strenuous, and professional experience. It is encouraging to know there is a long list of applicants waiting for the training. This is a very tangible evidence of the high caliber of teachers with professional foresight in the Buffalo schools.

Workshops are conducted at the Center for beginning and experienced teachers at different levels. These workshops are usually given after school one day a week for four or five successive weeks. All teachers of the Buffalo Public Schools are invited. Attendance is voluntary and membership is limited to about fifty. The workshops provide an opportunity to discuss methods and materials related to the language arts program. Such topics as readiness, testing, grouping, promotions, phonics, visual aids, and study work are included.

Each term two classes, at different grade levels, from a neighboring school are invited to spend every morning for *(Continued on page 70)*

Your Kindergarten and You

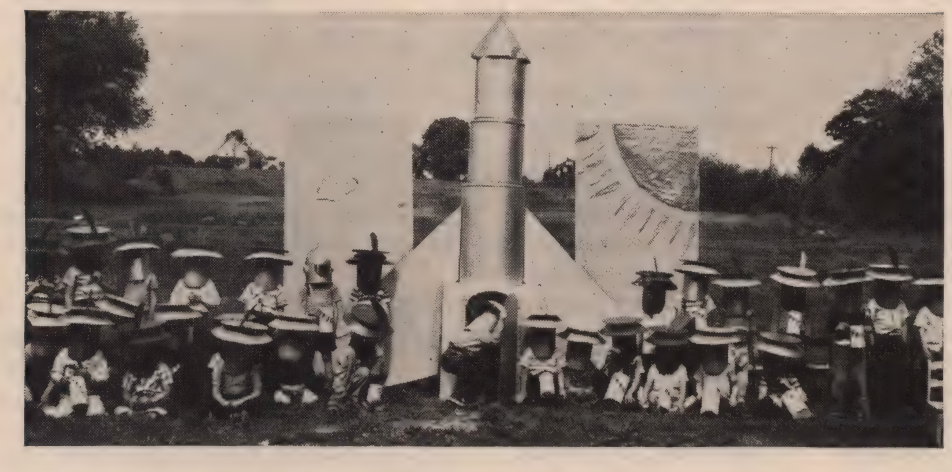
End-of-Year Program

GENEVIEVE FITZGERALD

OUR program, given for parents and friends of the 134 graduates of Sacred Heart Kindergarten and Nursery School, Sharon, Pa., was divided into four parts, and these were designated on the printed program thus: Part One—Movements of the Earth: "Children of the Western World Playing in the Sunshine and Going to Sleep as the Earth Turns Away from the Sun." Part Two—"Children of the Eastern World Dance and Sing as Their Side of the Earth Turns Toward the Sun." Part Three—"Flowers and Vegetables Growing in the Sun and Rain." Part Four—"The Moon and the Stars, the Big Dipper, and the Milky Way."

To begin Part One, Announcers stated: "The earth that we live on is a huge ball. The earth travels around the Sun." To illustrate this, a boy held a huge beach ball that had been covered with gold cloth. This represented the Sun. A boy carrying a globe walked slowly around the "Sun." Next, the Announcers explained: "When our part of the world is turned toward the Sun, we say it is daytime and we work and play." Then the children played games. "When our part of the world is turned away from the Sun, we say it is night and we go to sleep" was illustrated by a finger play and a lullaby. *(Continued on page 67)*

Photo from *The Sharon Herald*



Music Appreciation

R. EUNICE STICKLAND

WHEN, during my summer planning, I taped the music of Brahms's "Lullaby" into the back of one of my kindergarten song books, I had no intention of starting a course in music appreciation for my five-year-olds. It was merely to be used as variety during rest period.

The first time I played it, as they sprawled in various degrees of relaxation all about me, they were quiet and seemed to be listening unusually intently. It was several days before I played the lullaby again. To my surprise I heard a faint little humming—perhaps one child at first, but soon it grew to a soft volume of lovely light voices in perfect key.

I stopped and smiled at the children. "Would you like to know the name of this piece?"

"Yes!"

"This is Brahms's 'Lullaby'!" I said. "A man by the name of Brahms wrote it to help a little baby go to sleep. Can you say his name?"

"Brahms," they parroted.

"Brahms's 'Lullaby,'" we repeated several times. I played it again as they hummed. Then it rested for several days. Each time I started to play it they followed with soft humming.

One day we were listening to a record about a mother who lost the little song to which her baby always went to sleep. After long searching the mother found the song and hurried home to sing to her baby, only to find that Father had already sung him to sleep.

"What did you sing?" asked the mother in astonishment. *(Continued on page 58)*

Can Your Five-Year-Olds Do These Things?

JEAN WYATT

HERE is a check list obtained by the author as a result of surveying typical kindergartens in Canada. How does this agree with yours?

KINDERGARTENERS about to "graduate" should be able to:

Get along reasonably well with other children.
Take part in games and other school activities.
Recognize the eight colors.
Know full name, address, birthday date, age.
Act courteously. (Not interrupt when others are speaking. Say please, thank you, and good morning.)
Give and follow directions.
Take responsibility. (Help with schoolroom chores.)
Recognize and say names of days of the week.
Face problems in a constructive way. (Look for a lost rubber rather than stand and cry.)
Express ideas through dramatic play.
Retell a story, following sequence of events.
Tell an original story.
Tell a story suggested by a picture.
Do handwork (cut, paste, color, paint, model).
Draw a number of simple objects.
Repeat at least twenty finger plays, nursery rhymes, and poems.
Rest quietly.
See likenesses and differences in objects, pictures, letters, words.
Follow the left-to-right progression required for reading.
Recognize words that rhyme and initial consonants that are the same.
Show interest in single words such as are on labels, signs, etc.
Match circles, squares, triangles, other shapes.
Pay attention, do simple reasoning, relate ideas.
Count to 100 by rote.
Count with understanding. (Children for roll call, objects needed for activities.)
Really understand the meaning of one, two, three, four, five, and of first, second, third.
Recognize small groups of objects without counting.
Feel and respond to rhythm.
Match tones. (Not all will be ready to sing alone.)
Recognize differences in music, such as fast or slow, high or low, loud or soft.
Know the meaning of a large number of nouns.
Put on and take off wraps without dawdling.
Tie shoes.
Enjoy looking at books and listening to stories read from books.
Profit from trips and excursions.
Print own name and recognize same.

Susan's Good Idea

ANITA SCHMIDT

THE whole family was going to surprise Mother on Mother's Day.

Daddy's surprise was a pretty new sweater. It came in a pink box tied with blue ribbon, and he hid it on the top shelf of the closet, so Mother wouldn't see it.

Tom's surprise for Mother came in a little white box tied with red ribbon.

"I bought a pair of earrings with the money I saved," he told Daddy and Susan. Then he put it on the closet shelf next to Daddy's gift.

But Susan's surprise for Mother couldn't fit in a box and be tied with ribbon. It was the kind of surprise that she had to keep locked up in her heart until the very last minute.

One afternoon when Mother was out in the garden picking flowers, Susan said, "My surprise is too big to hide on the closet shelf."

"Whatever could it be?" Daddy wondered.

"Please tell us," said Tom.

And after Susan had whispered what the surprise was, Daddy had a big grin on his face.

"What a good idea!" he said.

"And it's something she most certainly will like," said Tom.

Soon it was Mother's Day. Outside, the baby birds were chirping happy greetings to the mother birds, and all the flowers were dressed in their party clothes.

Susan hopped out of bed early and tiptoed down the hall to the kitchen. She walked very quietly because she did not want to wake Mother.

Susan had many things to do for her Mother's Day surprise, so she got right to work like a busy bee. There were oranges to squeeze for juice, and coffee to make, and bread to toast.

"How good it looks!" Susan thought when she was finally finished. Then she put *(Continued on page 58)*

The Turtle Who Belonged to Someone

GLADYS HADDAD

THERE were many turtles in the five-and-ten-cent store. And there was the green-and-yellow turtle.

One day Someone who liked the green-and-yellow turtle bought it with his allowance money. Soon the turtle had a special dish with a tree in the middle for a home. There was water to drink in the turtle's dish, and food to eat. Someone wanted the turtle to be happy in his new home.

But the turtle was *not* happy. Someone could tell because the green-and-yellow turtle did not eat. And he did not move about in the dish with the tree in the middle.

Many days and weeks went by and the turtle did not eat. Someone did not know much about turtles, but he did know that if an animal did not eat, it would not live. Someone wanted the turtle to be happy and well. So Someone did a very brave thing. He found a new home for the green-and-yellow turtle—the very best home he could find.

And that is how it happened that one morning as he opened the gate of the zoo, the zoo keeper saw a dish with a tree in the middle. There was a note on the tree that said: "Please take care of this turtle. It will not eat. I do not know what to do for it."

The zoo keeper looked at the sad little turtle standing in a tiny puddle of water. "The first thing to do is to warm you up," he said. "We will find a place for you with *(Continued on page 65)*

May Verse

FREDDY FRESH AIR

My name is Freddy Fresh Air.
I'm happy as can be,
For boys and girls feel healthy
When they have met with me.

I live outdoors in winter.
I'm there in summer, too.
In fact, the truth to tell is
I'm there the whole year through.

I'm always glad to see you
When you come out each day,
But if it's cold, dress warmly
Before you come to play.

I love to see you hot days
When Mr. Sun is there,
But just don't let him burn you
If your skin is fair.

Now, children, please remember,
Before you go to sleep,
To open wide your window;
Then in your room I'll creep.

And when you wake next morning
You'll feel so fresh and bright
Because friend Freddy Fresh Air
Was in your room all night.

—ALICE MURTON

FRISKY LAMBS

How frisky are
The baby lambs—
Soft balls of wool at play—
Skipping, tumbling,
Frolicking,
And gamboling all day.

When shadows fall,
They rest at last
Beside the mother sheep.
They cuddle close
And cry, "Maa! Maa!"
Then quickly fall asleep.

—ILO ORLEANS

BIG GIFT

If the world belonged to me,
I'd give it to my mother—
Sun and stars, land and sea—
All to her and to no other!

—FLORENCE BLAKE

VIEWPOINT

When you look down on people
from a window 'way up high
they seem just like polka dots
on wings of a butterfly.

—EDNA HAMILTON

BABY BALLERINAS

The apple-blossom babies
Have dancing class today;
The south wind is their teacher;
Their music, bird songs gay.

In dresses pink and fluffy,
They leap and twirl and sway—
These tiny ballerinas
In Springtime's Pink Ballet!

—FRANCES GORMAN RISSER

MOTHER'S DAY

It's nice to set aside each year
A day to wish our mother cheer.
However, I've been thinking some—
Why wait for Mother's Day to come
To wish our mother special joy
Or be a real good girl or boy?
Why wait until it's sunny May
To give a gift on Mother's Day?
Can't we reward her all year
through,
By special little things we do
To show our love in every way?
Let's make *each day* our Mother's
Day!

—JACQUELINE ROWLAND

ROBIN'S-EGG BLUE

I found a little eggshell.
I found it on the ground,
But the newborn baby robin
Was nowhere to be found.

He'd crawled out from inside the egg
And left it lying there,
And what became of that old shell
He really didn't care.

I picked it up and looked at it
And suddenly I knew
Just what it is that people mean
When they speak of robin's-egg blue!

—SHIRLEY LEE HUNKINS

TRICKY THREES

Sally was *sent* to the market
To purchase a bottle of *scent.*
She spent all the money she carried
Down to her last copper *cent.*

Sally *rode* home with young Billy,
Who *rowed* her in his little boat.
"The *road* was so long, hot, and dusty,"
Said Sally, "It's more fun to float."

Billy had fruit in a basket.
He gave her a golden ripe *pear.*
The *pair* had no knife—couldn't *pare* it—
So Sally ate it, then and there.

Billy said, "I have some beet seeds
I'll *sow* in the garden today."
"Then I will *sew* dress seams," said Sally.
"*So* we shall have no time to play.

"Wearing my new dress, on Sunday,
Proudly *I'll* walk down the *aisle.*
Then later let's row down the river
And picnic on some little *isle.*"

—FRANCES GORMAN RISSER

MEMORIAL DAY

Upon the soldiers' graves we place
new flags and flowers.
They were unknown to us, but
these brave men of ours
Gave their lives to save the land so
dear to our heart.
And now each one of us must try to
do his part
To save the Freedoms Four and teach
all men to see
That "Right can conquer might" and
"All men must be free."

—DOROTHY P. COHEN

HOUSE SONGS

Things in the house make a cheery song.
Just listen, you'll hear them all the day long.
The song of the broom across the floor,
The song of a creaking, swinging door,
The song when a vacuum cleaner whirs,
The song of the batter as Mother stirs,
The washing machine with its swish and roar
Is music—like waves upon the shore.
The teakettle has a soft, sweet note,
Like the purring sound in pussy's throat.
And hear the song that the oven makes
While it changes dough into big, fat cakes!
The coffee mill sings as if it knew
It was taking part in the chorus too.

If you have a heart that likes to sing,
You will find a song in everything.

—ELSIE M. FOWLER

SAXOPHONE LAMENT

I have a little saxophone,
And when I start to blow,
Everybody in the room
Has somewhere else to go.

They leave while I'm still playing!
I guess it's plain to see
They're just not music lovers,
'Cause I sound real good to me!

—GINA BELL

SPRING IS FUN

Come and jump the rope with me—
Hop, hop, hop!
When you count a hundred, then
Stop, stop, stop!
Play a game of hopscotch too—
Skip, skip, skip!
Dance around the gay Maypole—
Trip, trip, trip!
Try your skill at hula hoops—
Whirls, whirls, whirls!
Spring is always lots of fun
For girls, girls, girls.

Speed around the cinder track—
Run, run, run!
Jump and leap and throw the shot—
Fun, fun, fun!
Bring your ball and bring your bat—
Swing, swing, swing!
Marbles skip along the ground
In spring, spring, spring!
Run outside and yell and shout—
Noise, noise, noise!
Spring brings lots of boisterous fun
For boys, boys, boys.

—JANE W. KROWS

May Day in Dinkeyville

MABEL WATTS

THE Dinkeyville newspapers were selling like hotcakes. "Queen Esmeralda of Mapomania Coming to Visit!" proclaimed the headlines. "Queen Expected Here on May First." And there was the Queen's picture right on the front page.

In all the excitement the Dinkeyville grownups overlooked the fact that May first is also May Day!

But the children remembered. And they chose Polly O'Shay to be Queen of the May. They chose Bertie Bright to tell the Mayor about it, too.

So Bertie went straight to the City Hall, and told the Mayor about May Day and Polly O'Shay and everything.

"Well, bless my soul!" said the Mayor. "This calls for a celebration. Come along, we must tell the people about it."

First Bertie and the Mayor went to see Mr. Merrywhiskers, the baker. "Please prepare for the Queen," said the Mayor.

Mr. Merrywhiskers thought the Mayor meant Queen Esmeralda. What else could he think? "I'll bake a cake," he said. "I'll bake the biggest, tallest cake you've ever seen!"

"Please make it chocolate," said Bertie. "That's the Queen's favorite."

"Righto!" said Mr. Merrywhiskers.

Then on went Bertie and the Mayor to spread the news.

Mrs. Sweet, the candy-shop lady, was next. "Please prepare for the Queen," said the Mayor.

It never entered Mrs. Sweet's head to ask *which* queen, either. "I'll make fudge, lollipops, and taffy," announced the candy-shop lady. "I'll make enough for everyone."

"And please make some popcorn balls," said Bertie, "because they are the Queen's favorite!"

"O.K.," said Mrs. Sweet.

The Chief of Police was next. The Mayor pulled on the Chief's coattails and whispered in his ear. Bertie couldn't hear what he said. And since it appeared to be private, he didn't try to listen.

"Hurrumph!" said the Chief of Police at last. "Hurrumph! In that case, we'd better have a parade."

Then on went Bertie and the Mayor to spread the news. But the Mayor was all tuckered out by the time they reached Jasper and Jones. "I'm afraid I can't go on any farther," he told Bertie. "It's up to you to tell the rest of the people."

"Sure," said Bertie. And on he went, all alone.

Bertie told Mr. Button, the butcher. And Mr. Button promised to make lots and lots of hot dogs.

Bertie told Mr. Goodmeasure, the grocer. Mr. Goodmeasure promised to provide scads of hot-dog buns.

Next Bertie told Mr. Blowhard, the balloon man. And Mr. Blowhard began blowing up balloons right then and there, for the people to float in the air.

Bertie told everyone in town about the Queen. He talk—talk—talked until he had a frog in his throat. Then he had to suck some lozenges so he could talk some more. He walk—walk—walked till his shoes pinched his feet into blisters. Then he went barefoot, so he could walk some more.

Bertie did a fine job. Only he forgot to tell the people that tomorrow was May Day. And he never once *(Continued on page 65)*

STORIES FOR GRADES TWO AND THREE

The Forgetful Mrs. Krenwinkle

CAROL QUINN

MRS. KRENWINKLE was a forgetter. She was always forgetting things. She forgot to put stamps on letters. She forgot to turn on the stove when she was cooking dinner. Some of the time, she even forgot her own husband's first name.

"You are a forgetter," he would say and shake his head sadly.

When Mrs. Krenwinkle rode the bus into town, she always left her purse, a handkerchief, an umbrella, or something on the seat. The bus driver always knew to whom the things belonged. He kept a big box marked "The Forgetter," and he put all Mrs. Krenwinkle's things in it. When the box was full, he would stop at the Krenwinkles' house after work and return everything.

One day he emptied the box on the floor of the Krenwinkles' front room. It took Mr. and Mrs. Krenwinkle all evening to put away the things Mrs. Krenwinkle had forgotten on the bus. There were fifty-two purses, twenty-five handkerchiefs, thirty-one umbrellas, three movie tickets, sixty-eight books, twenty-nine shopping bags, thirteen pairs of glasses, and two kittens.

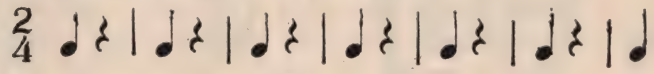
The next morning Mr. Krenwinkle kissed his wife good-by and handed her an important-looking paper.

"My dear," he said. "Please put this paper in a safe place. It's my *(Continued on page 58)*

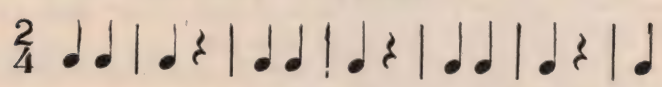
Bounce in Rhythm

Activities by
ELVA S. DANIELS

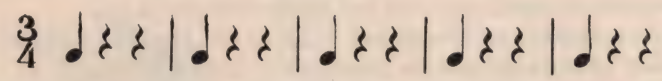
A good way to develop a strong sense of rhythm is to bounce a ball in time to music. Use a large ball and be sure children have sufficient skill to bounce and catch fairly well. Play "Yankee Doodle," sing on a neutral syllable, and clap the rhythm (2 claps to a measure). Make the first clap loud, the second soft. Say, "Bounce, catch, bounce, catch," and so on, and pretend to be using a ball. If necessary, play only the left-hand chords to accent the rhythm. Let volunteers actually bounce and catch a ball. If they miss, keep the rhythm going and see if the child can start again on a bounce beat. If desired, write the rhythmic notation on the board:



Change the words to "bounce, bounce, bounce, catch," and write those notes on the board:

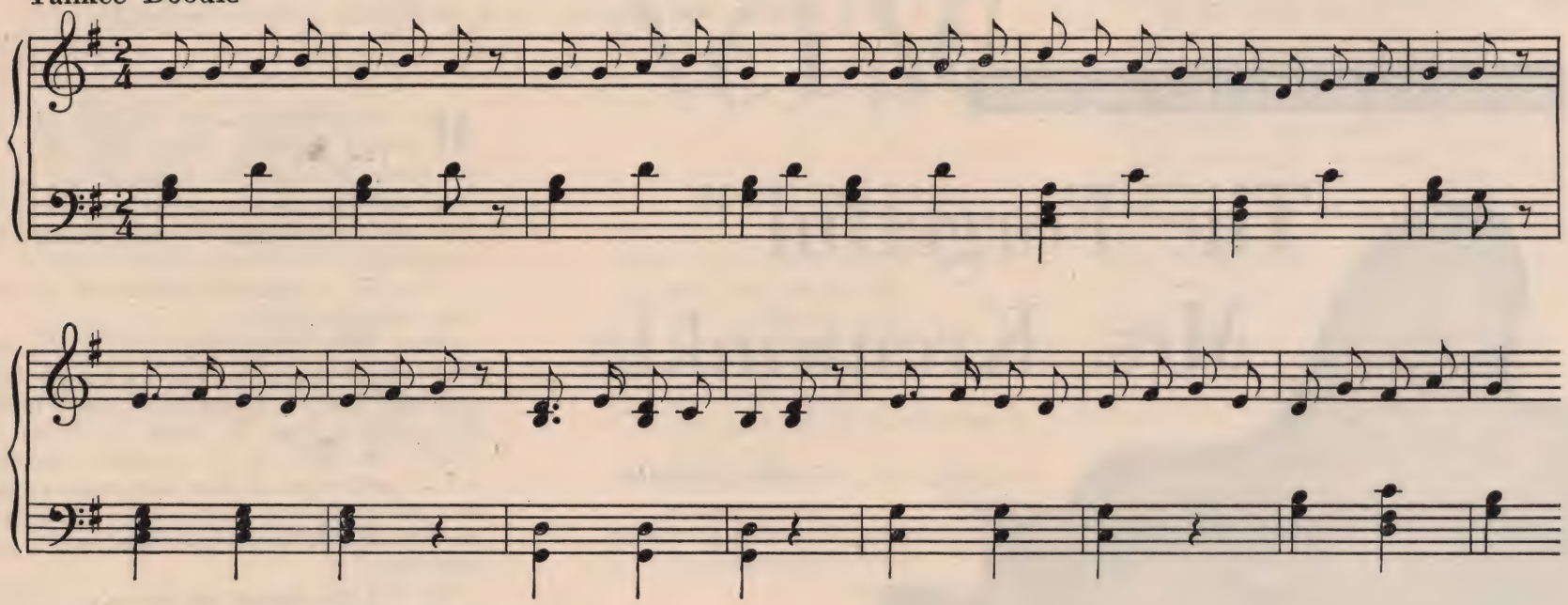


Play the music of the chorus for this activity. Left-hand chords will accent the rhythm. Play entire song and ask the ball bouncers to change rhythm when music changes. Use "Home on the Range" for a similar activity, changing the words to "bounce, catch, wait," but beware—the "wait" is the hardest part:



For variety, let two pupils sit facing each other, and "roll, catch, wait." Or let two pupils stand facing each other, and say, "Toss, catch, wait." Adjust the distance between players to fit the music. Now play the two songs without interruption, changing the bounces to fit each rhythm. Play any other simple selection with a steady rhythm and let your class fit the proper set or sets of words to the tempo of the music.

Yankee Doodle



Home on the Range

A Picnic without Pickles

LOTTIE NORTON

"It's SUCH a beautiful, beautiful day!" exclaimed Mrs. Robin as she flew about gathering string for her new nest. "A beautiful, beautiful day!"

"Indeed, it is!" called Mrs. Wild Duck from the edge of the pond where she lived. "Indeed it is that, Mrs. Robin!"

Mrs. Robin flew down to chat for a while. "The sun is shining so brightly, and the wind is blowing so gently that I think we should have a picnic," she said.

"An excellent idea," agreed Mrs. Wild Duck. "Whom shall we invite to go with us?"

"Well, Mr. and Mrs. Mouse live only a short way from here. We could ask them."

"I think Mr. and Mrs. Squirrel in yonder tree might enjoy picnicking with us."

"Mr. and Mrs. Rabbit always like that sort of thing," said Mrs. Robin.

"Let's ask Mr. and Mrs. Chipmunk, too."

And so it was decided. Mrs. Wild Duck and Mrs. Robin hurried around, inviting the others. Then they all gathered at the edge of the pond to discuss plans for the picnic.

"We'll make the lemonade," cried Mr. Wild Duck. "We have plenty of cool spring water over on the other side of the pond."

"Fine," said Mrs. Robin. "Mr. Robin and I will make the sandwiches. Oh, I shall be *so* glad to get away on a picnic before our little ones come! I will have to stick close to the nest then, you know."

"Mr. Mouse and I shall be glad to furnish the potato chips," Mrs. Mouse squeaked.

"We'll bring the salad," Mrs. Squirrel added.

"I shall hurry home and bake a cake," Mrs. Rabbit said. "What kind of cake would you like?"

"A nut cake would do very well," the squirrels answered.

"We'd like a cheese cake best," the mice cried.

"Oh, never mind, I'll make what I please," Mrs. Rabbit decided.

"What shall we bring?" asked Mr. and Mrs. Chipmunk. "What else do we need?"

"How about fruit?" Mrs. Robin asked.

"Oh, yes, we can bring the bananas," the Chipmunks decided.

So the picnic was all planned, and the wood folk hurried about preparing the food. When it was all ready they met again at the edge of the pond.

"Now where shall we go for our picnic?" Mrs. Robin asked.

"Over on the far side of the pond is the best place for a picnic," the wild ducks answered.

"Oh, no," Mr. and Mrs. Mouse cried. "We do not want to go so near the water. Let's have our picnic on that big stump yonder."

"No, no," cried Mrs. Squirrel. "It would be better to have it near that big tree in the middle of the woods."

"Why not have it near the briar patch?" spoke up Mr. Rabbit.

"And get all stuck up?" exclaimed the chipmunks. "We would much rather have it on the hillside yonder!"

"What's wrong with the clearing near the brook?" asked Mr. Robin.

"Oh, dear!" exclaimed Mrs. Robin. "We mustn't argue about where to go. Shall we draw straws?"

"No, we shall *not* draw straws!" Mr. Wild Duck cried. "We were the first to speak up, and we are going to the far side of the pond!"

"I shall *not* go near the far side of the pond!" Mrs. Mouse said, "and *that's* final!"

The animals all started talking at once. Mrs. Robin tried in vain to quiet them. But finally she had to watch sadly as each couple went off to their own choice place, carrying their food with them.

"Oh," cried Mrs. Robin, "and it's such a pretty day! I *did* want to have a nice picnic! Now everything is spoiled. It's no fun picnicking alone." *(Continued on page 71)*

Happy Hill's Secret

ANN MUNI

ANITA sat very tall and straight in the train seat. She was on her way to Cousin Jack's farm. And *was* she glad!

"Hooray!" she was thinking. "No more chores for me. No dishes to wipe. No more 'Shhh, not so loud! You'll wake up Baby Mike.' Just one whole week of play with Cousin Jack."

Then Anita heard the train conductor call, "Happy Hill Station."

"This is where I get off," said Anita. She picked up her suitcase as the train chugged to a slow stop. There was Cousin Jack sitting high on a big red wagon with Silver, the horse, waiting patiently in front.

Holding tightly to her suitcase, Anita jumped down the train steps. "Hello, Jack! Hello, Silver!" she yelled as she ran to meet them.

Suddenly Anita saw Silver kick up his hoofs. He raised his head high. He snorted again and again. Anita knew that something was wrong with Silver. So she stood very still.

Jack patted the horse gently. "Now, Silver Boy, don't be frightened," he whispered. "Everything is all right. Anita is your friend. Remember?"

The horse seemed to answer Jack with his soft "neigh, neigh." Then he stood very still too and stared at Anita. Anita didn't dare move for a few minutes. She didn't want to frighten Silver again.

"I'm sorry I frightened you," Anita whispered to Silver. Silver neighed in reply. *(Continued on page 67)*

MIDDLE-GRADE STORIES

Fraidy Cat

UPPER-GRADE STORIES

ZORA BAKER HANSEN

ROBBIE CLARK leaned his new bicycle against the elm tree in his yard and sat down to wait. Surely they would come soon, he kept telling himself. This was his ninth birthday, and every boy in the neighborhood was asked to join the Brave Knights when he was nine. It meant that he could play Crusades and meet at the clubhouse down by the river. The invitation had to come. It just had to!

But doubt kept crumpling his stomach. Maybe they didn't know it was his birthday. But he knew that they did. Only yesterday Bill Spangler had asked him if he was getting the bicycle he wanted. Maybe, he thought sadly, they remembered that he used to be afraid of the dark and that even now he was afraid to walk the trestle out at Two Mile Bridge. If they remembered all that, they might not ask him to join the Brave Knights.

As he sat chewing a blade of grass, he heard the clack of wooden swords and the rattle of tin shields. He scrambled to his feet. Jim Hunter and Noel Andrews were coming around Mrs. Parker's hedge. They walked in step, shoulders straight, shields held in front of them. Robbie stood, hardly breathing as they came onto the lawn.

"Robbie Clark," Jim said, "now that you're nine, you're solemnly 'vited to become a Brave Knight. You want to?"

They had come! They had asked him! Robbie's heart pounded. His throat felt dry. He was afraid he was going to cry. So he nodded his head numbly, quickly.

"You have to do something," Noel said. "Something brave."

"Yes," Jim added. "You have to 'form some valorous act."

His heart still pounding, Robbie looked at them. What would he have to do to prove himself? Climb the water tower, maybe? Go down in the old mine shaft? It made no difference. He couldn't back down now. He couldn't be afraid now.

"I'll do it," he managed to say. "I'll do anything."

"Be at the clubhouse at sundown," Jim said. "For your 'structions."

Robbie nodded again and watched them salute with their swords and march back up the street.

The clubhouse was a cave dug into the old riverbank. At sundown, Robbie was there, sitting with the others in a half circle. The cave looked scary and jumpy by the flickering light of a small fire. Robbie was glad he was not alone. There were Bill Newcomb, the Head Knight, and Jim, Noel, and all the others in the neighborhood who were over nine years old. It helped to see the familiar faces through the smoke.

"Robbie Clark, stand and hear the valorous deed you gotta 'form," said Bill.

Robbie stood up facing the circle. As he looked at the boys he remembered all the times they had known he was afraid. There was the time he had refused to fight the new boy at school. They had called him "sissy." And there were other things, too—letting smaller boys take his things, and being afraid to high dive at the pool. They always called him "fraidy cat." But he couldn't be a fraidy cat now. This was what he had been waiting for, and he would not be afraid.

"You know old Mr. Blair's place at the edge of town?" Bill said.

His stomach was crumpling again, as if by a giant hand. In his mind he saw the Blair place, the old house hidden by a tree, and the hound dogs slinking around. And the old barn, high and spooky. Yes, he knew the place all right—knew it well enough to stay away from it!

"Well," Bill went on, "you gotta go up in Mr. Blair's loft and get a pigeon."

The giant hand squeezed tighter. He was afraid and they knew it. He saw it in their eyes. They were saying, "Robbie Clark is a fraidy cat." He clenched his fists. "Yes, I will," he almost shouted. "I'll do it! I'll do it! You'll see!"

Then he was out in the dusk, running along the river road toward the Blair place. By the time he reached the alfalfa behind the barn, it was almost dark. Crouched down by the fence, he listened. Wings fluttered, and he knew the pigeons were going to roost in the loft. Steeling himself, he crawled under the fence and started for the barn. With each step, he paused to listen. When he was almost to the barn, he heard a snort. He stopped. His throat grew tight. *(Continued on page 40)*

The Real Surprise

CHRISTINE FRANCIS

PETE ABBOTT woke up suddenly and turned to look at the clock beside his bed. "Only six o'clock," he said in disgust. Then he grinned. This was the day of his big surprise for his mom.

Even though it was too early to get up, Pete was wide awake. Half sitting up in bed, he noted with satisfaction that the sun was shining brightly. It would be a good day for the Memorial Day parade.

As he turned his head from the window, his eyes fell on the mirror, and then on his dad's picture sitting on the bureau. Pete's grin grew bigger as he turned back to the mirror for a longer look. "I guess I really do resemble my pop," he mused. "Everybody says I do, even Uncle Ben, and that crochety old guy wouldn't hand out a free compliment."

Pete Abbott's dad was the hero of Maryville. He had been Captain Peter Abbott when he lost his life fighting in Korea. But, through his bravery, he had saved the lives of forty-two men in his company. Pete's mind flashed back to a very special day several years before. He could remember standing, proudly but soberly, beside his mother, Uncle Ben, and the mayor of Maryville, as the President of the United States posthumously awarded his father the Congressional Medal of Honor.

Life had been pretty rugged for a while. Pete's mother had become a clerk in Uncle Ben's store. She didn't like it at first, for it was hard meeting people all day long. Now she didn't seem to mind it. In fact, Uncle Ben said she had built up quite a clientele.

Pete had helped at home all he could. He had a paper route, but he always hurried through it so that he could start supper before Mom got home.

For a few minutes Pete didn't let himself think about the big surprise. He turned to his father's picture instead. He had been only eight when his father was killed, but he remembered him well.

"Maybe you'd be sort of proud of me, Pop," he said. "I'm doing pretty well. I've been on the honor roll a couple of times this year and I'm captain of the baseball team, too."

Again Pete looked at the picture of his father in his captain's uniform. "There's a guy who had everything," he said to himself. "He was smart, everybody liked him, and people respected him, too. Grandmother Abbott says it will be a real challenge to grow up to be as fine as my dad. That's rubbing it in a bit, yet somehow I don't mind.

"You sure were good-looking," he continued. "I hope I'm as much of a big shot with the girls as you were."

As Pete continued to look at the picture, he grinned. The grin widened. "I guess I'm doing all right," he thought. He remembered how Helen Baker had spent three hours last week doing *(Continued on page 79)*

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THE Philippines

MARIA CID PERALTA, THE VICE-PRESIDENT OF THE PHILIPPINE WOMEN'S UNIVERSITY, IN MANILA, TELLS AMERICAN CHILDREN ABOUT HER COUNTRY

THE LAND AND ITS PEOPLE With a population of about twenty-three million people, the Republic of the Philippines has three major regions: Luzon, Visayas, and Mindinao. Manila, a cosmopolitan city, is the actual capital, but Quezon City, a suburb, has been the official capital since July, 1948. Besides being a distributing center for trade in the Far East, Manila is also the center of learning. It has a dozen universities, and scores of colleges and technical schools.

There are more than 7,000 islands in the Philippine Republic. They extend north and south for about 1,100 miles. They were originally named *Las Filipinas* by some Spanish explorers in 1542, to honor a prince who became King Philip II of Spain. About 2/3 of the islands are nameless; many are smaller than a square mile in area.

Many people of the Philippines are Malayan in origin. They have light-brown complexion, black hair, dark eyes, and a medium build. They are freedom-loving, friendly, courageous, adventurous, and hospitable. Conquered by Spain in 1521, and acquired by the United States following the Spanish-American War in 1898, the Filipinos had a native culture which was eventually influenced by neighboring countries through trade, and by Western powers through colonization. Philippine independence was granted by the U.S. on July 4, 1946, and since then the Commonwealth has become the Republic of the Philippines. One of the official languages of the country is English, in addition to Spanish, and Tagalog, the national language. Many dialects are also spoken.

THE EDUCATIONAL SYSTEM Citizenship education is the general aim of all schools, and the curriculum has been patterned, since the beginning of American occupation, after the American school system. There are seven grades at the elementary level, and generally four years in the secondary schools. In the first two grades, the instruction may be given in the vernacular (local dialect), the Filipino national language (Tagalog), or English. From grade three up, English is used, except when the native language is taught as a subject, and when Spanish is taught in high school.

In general, Filipinos appreciate the importance of education. Children start going to school when they are about seven years old. Most schools are coeducational. Some parents, who can afford it, may send their children to kindergarten or nursery school at an earlier age. Pupils enrolled in public or private institutions study practically the same subjects because the government plans the program.

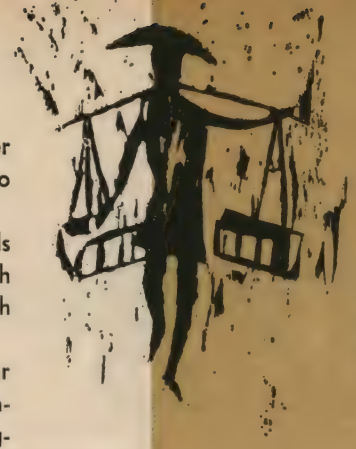
CONTENT OF THE CURRICULUM Schools generally give boys and girls the same program of studies in both urban and rural areas. It includes language, reading, writing, arithmetic, natural science, social science, music, art, health, physical education, and vocational activities such as gardening, carpentry, cooking, raising poultry and swine, sewing, embroidery, and the like. However, boys may have different activities from girls in physical education, industrial arts, and vocational courses.

Parents want children to study well, and are pleased to see them do homework. They look forward to seeing their children's report cards with good grades. Parents are often asked to be resource persons when the pupils are discussing problems in school, out on the campus, or during field trips. The increasing use of educational films and other AV aids helps pupils learn better and faster. *(Continued on page 36)*

In some cases, children take private piano, violin, art, ballet, or typing lessons after school hours. Many boys and girls enroll in scouting, and a number of them go to camps for all or part of the vacation period.

Children with behavior problems are advised by the school counselor. The schools also provide medical and dental services for all pupils. Children may bring their lunch to school, or they can buy it in the school canteen. They are taught to drink milk with their meals, and for lunch they usually eat rice, meat, fish, and vegetables.

Almost all pupils, particularly in rural and suburban areas, walk to school. They wear Western-style dresses because these are more convenient. However, on special occasions, they wear the national costume which, for girls, is either the traditional long-sleeved blouse and skirt, or the *balintawak* with its distinctive thin puff sleeves. This is sometimes fitted at the hips, and flared from the knee down. The boys' costume is called *barong Tagalog*. This is a thin shirt worn outside the trousers. It may be woven of pina cloth made from pineapple fibers.



NATIONAL HEROES The life and works of national heroes, particularly Jose Rizal, Apolinario Mabini, and Andres Bonifacio, are included in the social studies. These leaders, prominent in the movement for nationalism during the Spanish regime, paved the way in 1896 for independence from Spain.

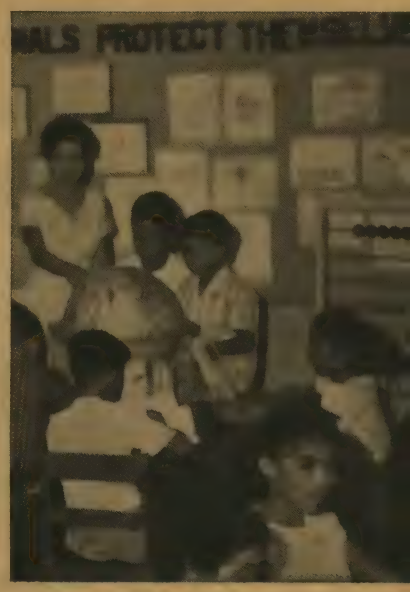
Rizal was the son of a well-to-do family that sent him to Europe for further training in medicine. While there, he wrote inspirational poetry, and two novels which aimed at reform during the Spanish administration. Rizal, who died a martyr to the cause of freedom, was executed by the Spaniards for his literary works which incited rebellion. Now acclaimed as a patriot, his monument adorns every public place in the Philippines, and his birth and death anniversaries are observed by young and old.

Apolinario Mabini was called the "Brain of the Revolutionary Government of 1896," and Andres Bonifacio was named the "Father of the Katipunan," a secret society which planned and directed the revolution.

FESTIVALS Filipino children look forward to several festivals each year, and especially to Christmas, New Year's Eve, and the Feast of the Three Kings. On these holidays, they go from house to house in the evenings, to sing carols and receive cake, candy, or cash from relatives and neighbors. They carry paper lanterns of various colors and shapes to light them on their way. These lanterns, made in school, or at home, are also hung at the windows during the Christmas season. Inside the homes, they have various kinds of Christmas trees. Some families use pine trees one year, and the white-washed dried tree the next year. The trees are decorated with colored or silver paper and light bulbs, as in other Christian countries. Under the tree they place a *Belen* which is a replica of the Christ Child in the manger with Mary, Joseph, the shepherds, the three kings, and the animals in adoration.

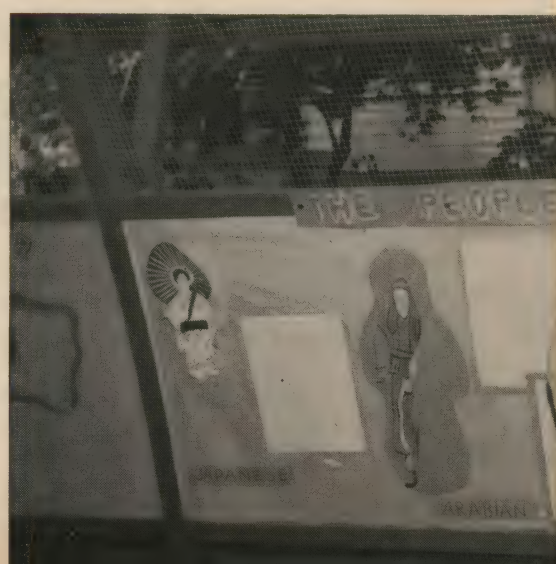
During the May festival, called *Flores de Mayo*, the children place floral offerings in churches or chapels before pictures or statues of the Virgin Mary, and participate in processions which dramatize events and persons who advanced Christianity, such as King Constantine, and his mother Queen Helena, who later became a saint. In the procession following the image of the Virgin, children hold lighted candles, and chant the "Hail Mary" to tunes played by guitars or violins.

Fourth of July celebrations include parades, firecrackers, floats, skyrockets, and programs. Filipinos have the same Independence Day as you do in the United States. However, ours came in 1946, and yours dates back to 1776. *(Continued on page 39)*



Outdoor play periods prepare third-graders for classroom study around the globe, or doing individual research.

A typical middle-class home in most cities and provinces



Sixth-graders in the Philippine schools are as busy as their American friends when it comes time to culminate a unit. Here they arrange a wall-board display with art work illustrating their study of people in neighboring countries.

This pupil-created dance, "The Roses," was performed on field day.

Second-graders do the Carinosa.

FILIPINO CHILDREN LIKE TO SING AND DANCE

FOLK DANCE In the Philippines, girls would wear dark skirts, blouses with long sleeves, and large kerchiefs on their heads. Boys wear red trousers rolled up to the knees, shirts of cheap material, and wide-brimmed straw hats, or *buri*.

The music is divided into parts A, B, C. Four to eight or more dancers, arranged in columns or lines, may participate. They stand about four feet apart.

Music A; Part 1. Dancers face front. Bend the body forward throughout this part. Imaginary *palay* (rice) seedlings are held in the L (left) hand. (Filipinos may use real seedlings.) Step right foot sideways, and do the motion of planting seedlings in the ground with the R hand—count 1 of the first whole M (measure); step L foot close to R foot, and do the motion of taking seedlings from the L hand (count 2 of the same M).

a. Repeat the above 3 more times for 3 M, moving sideways right. Do not put weight on L foot on the last close step.

b. Move a little bit backward. Repeat a and b, starting with the L foot, and move sideways left. Continue the planting motion for the R hand for 4 M.

c. Repeat a and b, moving a little bit backward at every change of direction, that is, every 4 M for a total of 8 M.

Music B; Part 2. Dancers pantomime what the words say—planting, bending body, standing, and sitting for 16 M.

Music A; Part 3. Dancers face right so that L shoulders are toward the front. Repeat Part 1, but faster—two planting motions for every measure. Count one, and, two, and. Do planting motions four times for every direction (right, left), for 8 M. Turn right; repeat above for 8 M.

Music B; Part 4. Dancers stand and repeat Part 2 for 16 M.

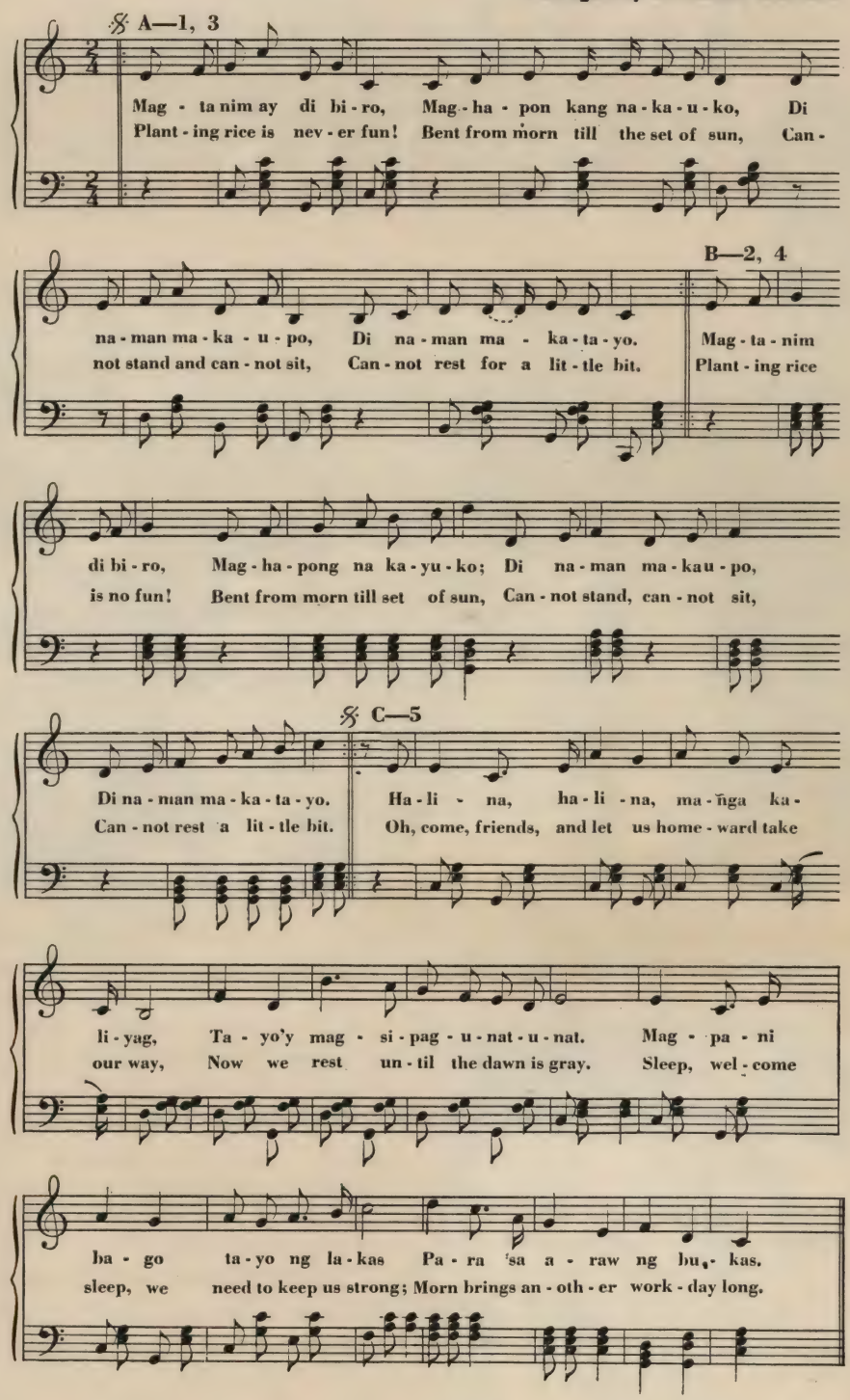
Music C; Part 5. Starting with the R foot, dancers form one line and walk around the room clockwise. Wave R hand at words, "Halina, halina," for 8 M. During final 8 M, dancers exit.

Dance written by FRANCISCA REYES-AQUINO

MAGTANIM

PLANTING RICE—FOLK SONG

Arranged by LUCRECIA KASILAG


A—1, 3
Mag - ta nim ay di bi - ro, Mag - ha - pon kang na - ka - u - ko, Di
Plant - ing rice is nev - er fun! Bent from morn till the set of sun, Can -
B—2, 4
na - man ma - ka - u - po, Di na - man ma - ka - ta - yo. Mag - ta - nim
not stand and can - not sit, Can - not rest for a lit - tle bit. Plant - ing rice
di bi - ro, Mag - ha - pong na ka - yu - ko; Di na - man ma - kau - po,
is no fun! Bent from morn till set of sun, Can - not stand, can - not sit,
C—5
Di na - man ma - ka - ta - yo. Ha - li - na, ha - li - na, ma - ŋga ka -
Can - not rest a lit - tle bit. Oh, come, friends, and let us home - ward take
li - yag, Ta - yo'y mag - si - pag - u - nat - u - nat. Mag - pa - ni
our way, Now we rest un - til the dawn is gray. Sleep, wel - come
ba - go ta - yo ng la - kas Pa - ra 'sa a - raw ng bu - kas.
sleep, we need to keep us strong; Morn brings an - oth - er work - day long.

English text of song from The Progressive Music Series, *For Primary Grades (Silver Burdett Co.)*

A display of fifth-grade industrial art; fourth-graders creating string designs on paper; and a beginner at her painting.

ARTS and CRAFTS FROM THE PHILIPPINES

FROM kindergarten through the grades our children enjoy cut-paper designing, finger painting, spatter work, drawing, sculpture, and painting with various media. Themes range from nature subjects to daily-life situations, and they are treated in either a realistic or impressionistic manner according to the wishes of the artist. Winners of our annual art exhibits receive substantial prizes.

Designs created in art classes are often used in industrial-art projects where boys weave baskets, hats, fans, mats, or rugs, and make toys, simple furniture, or metal objects. Girls do needlework, make dolls, stuffed animals, lamp shades, place mats, artificial flowers, and shell articles.

THE LEGEND OF THE LANZONES

Folk tales are popular with Philippine children. They learn and read about them in school, and at home they often listen to their elders tell them. A very popular legend is the one about a tasty fruit which ripens before the rice crop is harvested in the fall. In one of the provinces on the island of Luzon, lanzones trees grow in abundance. They are found in the back yards, on hills, and on mountain slopes. These trees bear bunches of egg-shaped, light-brown fruit. When the peel has been removed, the fruit shows a cluster of white juice sections with the mark of a prick made by a thumb and forefinger on each section of the fruit. This mark is the subject of our legend from the Philippines.

It is said that in the early days the fruits of the lanzones trees were not eaten. They were considered poisonous. The people believed that the trees must have been cursed by the pagan gods. Although the trees hung heavy with fruit each year during the months of October and November, nobody dared taste them for fear of death.

It happened that after a drought the people of the province suffered from a scarcity of rice. They were hungry, but the lanzones fruits remained untouched.

One day a strange woman, carrying a child in her arms, appeared in a Filipino town. She looked tired and hungry, and the child was restless. Before the curious stares of the group of townspeople who gathered around her and the child, she picked a lanzone fruit, and carefully peeled it. The people tried to stop her from eating it. They told her that it was poisonous. They warned her that she would die.

Smiling, she pricked a section of the fruit with her fingers, tasted it, and offered it to her child. Both mother and child ate several lanzones and seemed to enjoy them. The people ran in all directions to break the news of the miracle, for it was a miracle indeed! The mother and child did not die. There was no doubt in the minds of the people that it was Mary and the Child who had saved the town from starvation.

And no wonder, because a few lanzones can easily satisfy hunger. The prick can still be seen on every section of the fruit. It continues to remind everyone in the succeeding generations that the lanzones are not only edible, but really very delicious.

Translated by PARALUMAN S. ASPILLERA

The Philippines

(Continued from page 36)

In school, children have a field day in which they dance native or foreign folk dances in costume, as their parents look on. These festivals are usually elaborate and colorful besides being enjoyable and educational.

PLAYTIME After school hours, boys and girls play at home, or in the neighborhood park. They play with toys of all kinds. Girls prefer dolls (imported or locally made), toy dishes, telephones, houses, and carriages so they can play mother or big sister. The boys would rather have airplanes, fire trucks, and toy guns with which to play cowboys. Both boys and girls love toy musical instruments, and the teachers often organize them into toy bands in primary school. They also play with marbles, kites, and recently the hula hoop. They have their pets, too—dogs, cats, birds, turtles, fish, deer, or insects.

Outside the home, their favorite games are jumping rope, *piko* (hopscotch), *patentero* (block the runner), *sipa* (kicking a light ball overhead to the player opposite you), volleyball, softball, badminton, and pingpong.

HOME LIFE The average Filipino family lives in a town which has its church, school, hospital, market, and town hall. The typical house, usually with a yard around it, is made of wood or concrete with a galvanized iron roof. Wealthy families live in concrete buildings while the very poor live in bamboo houses.

The father, who may be either a modest landowner, farmer, factory worker, or clerk, has his regular occupation outside the home. His wife does the household chores, assisted by the children and in some cases by the grandmother or aunts. The wife may also work on the farm, in a factory, or teach school. There is an increasing number of vocational, technical, and professional men and women in Philippine towns, although there are larger numbers of them in the cities. Some parents may also be business men, writers, artists, and government officials.

Philippine families are predominantly Catholic, and religious by nature. It is customary for them to pray together. Most parents request religious instruction for their children in public schools, while some prefer to have religion taught in their own churches. Children go to church with their parents or grandparents, and look forward to their first communion and confirmation.

As a rule, young people respect their elders. They help them as much as they can, and take care of them in their old age. Thus, there is no need for homes for the aged in the Philippine Republic.

MANNERS Polite conduct is taught at home and in the school. Some of the common patterns of behavior which children learn at home are:

1. Greeting elders politely using *po* or *ho*. Pupils address their teachers as sir, madam, or ma'am.
2. Kissing the elders' hands when children meet them for the first time during the day.
3. Saying *Pakiraan po* (Please let me pass) when passing in front of others. Or, *Paalam na po* (Good-by) when leaving. When children go to school, they say to their parents, "*Aalis na ako, Inay.*" (I am leaving, Mother.)
4. Asking permission from the teacher before leaving one's seat.
5. Calling the older sister *Ate,* and the older brother *Kuya,* instead of their names to show respect.
6. Helping old people carry their load, or cross the street.
7. Saying grace before and after meals.
8. Offering to share their food with others.
9. Respecting other's property.

NAMES Girls and boys are often given names with some special meaning. These are used for girls: *Ligaya*—happiness; *Maganda*—pretty; *Luningning*—brilliance; *Emma*—modest; *Inday*—dear; *Nene*—little girl; *Flora*—flower; *Teresa*—Theresa; *Ate*—oldest sister; *Ditse*—second oldest sister; *Ite*—third oldest sister; *Bunso*—youngest girl or boy.

Boys may be called: *Laoag*—light; *Sadiri*—strength; *Totoy*—little boy; *Juan*—John; *Magtanggol*—protector; *Pedro*—Peter; *Carlos*—Charles.

Some Philippine children have American names, too, and many have American nicknames like Pete, Charlie, Jack, Tessie, and Flo, based on their given names.

LANGUAGE Among the Tagalogs, some common greetings and words used by children are these:

Good morning.—*Magandang umaga po.*
Good afternoon.—*Magandang hapon po.*
Good evening.—*Magandang gabi po.*
Po or *ho* (equivalent to sir or madam) is used with each greeting; *ho* is used when speaking to friends; *po* is a formal term of address.
How are you?—*Kumusta po kayo?*
Thank you.—*Marami pong salamat.*
I like to play ball.—*Ibig kong maglaro ng bola.*
Come and join us.—*Halika at sumama ka sa amin.*
Let us play.—*Magaro tayo.*
May I help you?—*Maitutulong ba ako sa iyo?*

Other common words are: teacher—*guro;* book—*aklat;* school—*paaralan;* pencil—*lapis;* father—*ama;* mother—*ina;* good—*mabait,* or *mabuti;* bad—*masama;* cat—*pusa;* dog—*aso;* bird—*ibon.*

FOLK SONGS: DANCES The Philippine people, who are whimsical by nature, sing as often as possible, or listen to the radio, phonograph, or music made by their native instruments. Among the favorite folk dances are the *Tinikling* (Bamboo Dance), *Cariñosa,* and the *Magtanim,* an occupational dance about planting rice, the staple food of the Filipinos. The rainy season is planting time. The planting of the muddy rice fields is usually done to the accompaniment of guitar music which peps up the planters.

A-V MATERIAL These black and white films and filmstrips (titles available in English in 16 or 35 mm.) can be obtained from the National Media Production Center, Intramuros, Manila, Philippines.

Barrio Election—explains democratic procedures by which an average Filipino town manages community affairs; shows townspeople, homes, occupations, family life, and everyday events.

Challenge to Philippine Community—roles played by barrio lieutenant and teacher in improving community development without government aid.

Community Education—about pupils activities and education in rural schools.

Day of Achievement—activities of a model 4-H club.

(Continued on page 40)

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GEORGIAN BAY LINE

The Philippines

(Continued from page 39)

Family Affair—a view of family living, and raising Tilapia fish.
Harvest—family life, and soil conservation.
Land of the Morning—about the Philippine national anthem.

RECORDS

These 33⅓ rpm recordings can be ordered from L. R. Villar, 264 Escolta, Manila, Philippines.

Band Music of the Philippines (For National Heroes), VLP 4011.
Christmas Music from the Philippines, VLP 4010.
Fiesta Filipina (For Festivals), VLP 4015.
Songs of the Philippines, VLP 4001, Vol. 1.

The following Columbia Folk Dance records (78 or 45 rpm) can also be obtained from L. R. Villar.

Bahay Kubo and *Bakya Dance,* No. 1064.
Batangueña and *Lubi-lubi,* No. 1159.
Itik-itik, No. 1457.
Lubi-lubi and *Kuratsa,* No. 1175.
Paruparong Bukid and *Bahay Kubo,* No. 5035.
Magtanim and *Cariñosa,* No. 5021.
Sakuting, No. 1456.
Tinikling (Bamboo Dance) and *Pizzicate Caprice,* No. 1116.

OTHER A-V SUGGESTIONS

Koko of the Philippines, "Children of the Orient" (filmstrip, color), YAF from McGraw-Hill Text-Film Department, 330 W. 42nd St., New York 36.
Life in the Philippines, "Far East Series" (filmstrip, color), Popular Science from McGraw-Hill Text-Film Dept.
Manila — Philippine Islands, "Historic Cities of the East" (filmstrip, color), Eye Gate House, Inc., 146-01 Archer Ave., Jamaica 35, N.Y.
Philippines—Eastern Neighbors, "This World of Ours" (film, color, and black and white), Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.
Philippines: Gateway to the Far East (film, color), Coronet Films, Coronet Building, Chicago 1.

RECORDS

Fish Counting Song, JS 337; *Rice Harvest,* JS 331; *Under the Shady Trees,* JS 348, Columbia, 78 rpm.
Hanunoo Music from the Philippines, FE 4466 (P466), 33⅓ rpm, Folkways Records and Service Corp., 117 West 46th St., New York 36.

EDITORIAL NOTE: The name of the author for this Philippines feature was suggested by Dr. Leonard S. Kenworthy, a member of our Advisory Board. He met Dr. Peralta when he was guest speaker at the 1958 ASCD convention in Manila. Maria C. Peralta was president of the Philippine organization.

To provide all the material requested, Dr. Peralta called on specialists in the department of education for assistance. Lucrecia Kasilag, who arranged the music for the folk song *Magtanim,* is Dean of the College of Music and Arts of the Philippine Women's University. The dance was written by Mrs. Francisca Reyes-Aquino, Superintendent of Physical Education of the Bureau of Public Schools. Mrs. Paraluman S. Aspillera, Director of the Institute of Filipino language, translated the legend.

SPECIAL EVENTS

May 1—Child Health Day
May 3-9—Be Kind to Animals Week. Theme: Be Kind to Animals and to All Living Things — This Week and Every Week
May 3-10 — Music Week Theme: There's Magic in Music—Use It!
May 10—Mother's Day
May 16—Armed Forces Day
May 18 — The Birthday of Queen Elizabeth II — in Canada
May 30—Memorial Day

Fraidy Cat

(*Continued from page 32*)

The giant was crumpling again. The snort came once more. Then he remembered the bull Mr. Blair kept in the barn! Terror seized him. Without thinking, he turned and ran, ran stumbling and crying. He reached the fence and rolled under it. Then he lay for a moment, catching his breath. As terror left him, shame took its place. Slowly he got up and made his way home.

The next day when he knew all the boys would be at the park pool, he took his bike and rode to the country. He wished he could stay in the quiet woods forever and not have to face the Brave Knights again. But he knew that was impossible. So when the sun touched the treetops to the west, he started back.

At an old abandoned farmhouse near town, he saw a group of people. They stood talking, making motions with their hands, and shaking their heads. Curious, he dismounted and wheeled his bicycle up closer. A woman was twisting her apron and dabbing her eyes. "Ought to be a law against it," she said. "Leaving an old well open like that."

"It wasn't *left* open," a man told her. "It was covered with rocks and boards. Kids must have—"

Robbie listened and edged closer to a small hole in the ground. As he bent over and peered in, the faint yelping of a pup rose up from below. So that was it, he thought. A dog in the old dry shaft, a small frightened pup all alone down there. He moved back, trembling with sympathy.

More people were coming by, stopping to see what was wrong. "How long has he been down there?" someone asked.

The woman twisted her apron and said, "I missed him before noon."

"Why doesn't someone do something?" another woman said.

"A neighbor called the fire department," someone answered.

At that moment the big fire truck came clanging up the road. Robbie watched Mr. Hensley, the fire chief, and his helper climb down and hurry forward. Robbie stood hopefully and watched them kneel down and peer into the old well.

Mr. Hensley looked up. "How deep is it? Anybody know?"

"About thirty, forty feet maybe," a man answered.

"Well," the other fireman said, "we've got hooks and enough rope, but—"

Mr. Hensley had pushed his cap back and was rubbing his chin. "Yes. But the shaft's awfully small," he said. "And the casings have rusted away. Makes it bad."

Robbie heard the whining from the darkness below. The poor little thing, he kept thinking. It was terrible to be alone in the dark, Robbie knew.

Everyone was just standing around, looking at one another. Mr. Hensley got up, put his hands in his pocket. Robbie stared at them all. Didn't they

(*Continued on page 69*)

FOR SIXTH-GRADE COMMENCEMENT

Give Them Something to Remember

PAULINE BANGERT tells you how it was done
at St. Ann School, St. Charles, Missouri

WANT to see your children's parents beaming and happy, your sixth-grade graduates smiling and unruffled, and yourself completely relaxed at the close of this year's sixth-grade promotional program? It can be done.

In systems where the sixth grade is the steppingstone to junior high school, the promotional exercises (a sort of preliminary warm-up for high-school graduation) have emerged as one of the high-lighted activities of the school year. This is a milestone in their young lives, and the girls and boys are anxious to participate in a commencement day or evening that can be long and proudly remembered.

Our program for the occasion was as simple to prepare as a radio script and was produced with a minimum of effort. Since our school was six years old in 1957, the class which we were honoring had the distinction of being the first group to spend all six of their elementary school years in the same school. We capitalized on this by incorporating the story of the class with the short life history of the school.

Whether or not yours is a new institution, you'll be amazed at the history you'll find has been in the making during the past six years. Building developments, enrollment growth, curriculum changes, and new faculty members have all played an important role in the lives of your sixth-grade graduates. You can use these events to tell the story of the "Life" of your class.

Ours was a complete student-participation program, with three sixth-grade boys selected to serve as masters of ceremony (Announcers), reading their "Your Life" script from a large album in front of the microphone. Following the processional and invocation, the graduating class was seated on stage for the entire program. Each student was called to the front and introduced during the story of the year in which he joined the class. (Although we were honoring two sixth-grade sections—a total of 49 children—this type of program could easily be adapted to a larger or smaller group.)

To help tell the story, a boy and girl from each of the first five grades appeared at the proper time to show how the sixth-graders looked in their younger years. (In almost every case, we used younger brothers and sisters in these roles.) And all the former teachers were contacted and presented with the classes which they had taught. At the conclusion of the evening we found it was like "Old Home Week" as parents and pupils reminisced with teachers they had not seen for some time.

Musically, the program provided songs typical of the years and meaningful to both the graduates and their parents. The class as a whole served as the chorus, but solos and duets were sung also. The only elaborate staging techniques were colored spotlights to highlight individual numbers.

Rehearsal time consisted of song practice and coaching of announcers in the art of proper inflection and pacing. Two sixth-grade girls served as stage managers, seeing to it that the grade representatives appeared on cue, and seating the visiting teachers after they had been presented. We had only two on-stage rehearsals.

THIS IS YOUR LIFE
SIXTH GRADE OF ST. ANN SCHOOL

MUSIC: PIANO PLAYING "SCHOOL DAYS" . . UP AND UNDER . . FADE

ANNOUNCER *(reading from album)*—Sixth Grade of St. Ann School, This Is Your Life! Yes, tonight we're going to tell the story of your six exciting years at St. Ann School. However, this is more than the story of one class. This is the story of a school itself, because you were the first class to assemble as first-graders in the new frame school building in September of 1951.

CHORUS: "SCHOOL DAYS" . . UP TWO BARS . . FADE TO HUM UNDER

ANNOUNCER—It all began on that eventful day, Tuesday, September 7, 1951. Tearfully and with some misgivings, your mothers kissed you good-by and watched forlornly as you were whisked away on the big yellow school bus amidst the squeals and cheers of numerous big boys and girls—your schoolmates, all on their way to their first day at the new St. Ann School.

CHORUS: "SCHOOL DAYS" . . . UP TO FINISH AND OUT

ANNOUNCER—Here it was! *Your* school—a brand-new building—with six classrooms, six teachers, and an enrollment of 186. And here you are, Sixth-Graders, as you looked the first day you attended St. Ann School!

(*Enter first-grade boy and girl dressed in school clothes, dragging large stuffed panda between them. They stand near stage center.*)

ANNOUNCER—Although your class tonight boasts a total of 49 boys and girls, you were much smaller in 1951. There were 33 in the first grade in 1951. Your roll call sounded like this.

(*Students come stage center as name is called.*)

ANNOUNCER (*introducing students individually—Jimmy Jones, Mary Smith—until all present members of the original class are named—a total of 14*)—Your teacher was Mrs.——. She was the one who introduced Dick and Jane and Puff and Spot. She taught you the ABC's and how they are put together to form words which can be read.

CHORUS: "ALPHABET SONG" . . . LYRICS END "TELL ME WHAT YOU THINK OF ME".

ANNOUNCER—We think you're doing fine, and so did your mothers and dads. You learned to read. What's more you learned to print your own name. This was another big day—'way back in 1951 when you proudly displayed your first writing paper. You learned to count and add numbers and each day you sang songs. Along about Christmastime of that year, the whole nation was singing a popular tune which seemed as if it had been written especially for you.

CHORUS: "ALL I WANT FOR CHRISTMAS IS MY TWO FRONT TEETH"

(*Exit entire group during singing, returning to seats on stage.*)

ANNOUNCER—It wasn't long before you got your two front teeth—or so it seemed to Mother and Dad. *(Continued on page 66)*

CHILD HEALTH DAY

Snow White and the Seven Foods

RUTH MACPHEDRAN
School Nurse, Caldwell–West Caldwell Schools
Caldwell, New Jersey

CHARACTERS AND COSTUMES

SNOW WHITE—Wears a pretty cotton dress.

BASIC FOODS—Seven children of assorted sizes. They may be costumed imaginatively or may simply wear paper hats of seven different colors.

WITCH—She should wear a light-colored dress under her witch costume, for she is transformed into Happy Woman in the end.

MR. MALNUTRITION—He wears a black suit a bit too large for him and is made up to look pale. Under his dark suit he wears an attractive sports outfit, for he becomes Prince Charming later on.

SETTING

***Act I.*—A kitchen in a very tidy little house.**

***Act II, Scene 1.*—May take place in front of the curtain where a mirror has been hung.**

***Act II, Scene 2.*—Snow White's bedroom. A cot is the only necessary piece of furniture.**

***Act III, Scenes 1 & 2.*—May be the same as Act I or it may be the living room in the home of the Basic Foods.**

Act I

SNOW WHITE (*enters*)—My what a neat little kitchen! I wonder who lives here. I think I'll look around the house. (*She exits on tiptoe.*)

(*Sound of singing backstage, followed by entrance of the Seven Basic Foods. Each has a sack over his shoulder.*)

BASIC FOODS (*singing to tune of the "Hi-Ho" chorus from the Disney movie, "Snow White and the Seven Dwarfs"*)—

Hi-Ho, Hi-Ho, the seven foods are we.
We're always happy as can be
Because we make folks strong, you see.
Hi-Ho, Hi-Ho, Hi-Ho.
So here we are, we're on our homeward way;
We've been feeding people all this day.
Hi-Ho, Hi-Ho.

(*They sit down on stage with their sacks in front of them. Snow White enters and the Seven jump up.*)

SNOW WHITE—Hello! I was lost in the woods and found your pretty little house. My name is Snow White. Who are you?

BASIC FOODS (*together*)—We are the Seven Basic Foods. Welcome to our house. Among us, we have all the foods people need to keep them well and strong. We will take good care of you if you would like to stay with us.

(*Each Food, starting with No. I, tells which one he is, taking off his hat as he introduces himself. When he comes to saying what he has to offer, e.g., Vitamin A and iron, he reaches into his sack, pulls out a cardboard square labeled "A" or "Iron," shows it, and puts it back. If possible, children should compose their own speeches. They need not rhyme.*)

FOOD I—I am the first food group.
I am green and yellow vegetables.
Frozen, canned, or fresh, I can be.
I have Vitamin A to protect the skin and eyes,
Iron for your blood. You'll eat me, if you're wise.

FOOD II—
I am citrus fruits and tomatoes.
I am full of Vitamin C.
I am especially orange juice or strawberries.
You'll get a real lift out of me!

FOOD III—
I am potatoes and other vegetables, and fruits
That are fresh, frozen, or dried.
Vitamins and minerals I give you.
My variety is wide.

FOOD IV—
I am milk and milk products—
That everybody serves.
I have protein, minerals, vitamins,
And calcium, for bones, teeth, and nerves.

FOOD V—
I'm meat, poultry, fish, and eggs.
I can be liver, heart, or kidney.
You get protein, iron, and vitamins—
And good digestion—when you take me.

(Continued on page 72)

MEMORIAL DAY

HERE is a play that can be given indoors or outside. It is suitable for arena presentation. No scenery is required. If given out of doors, the Man and Boy should use a microphone. These two speaking roles are very important. One rehearsal will suffice for the rest of the performers.

SETTING

Provide a place at one side of the acting area where Man and Boy may sit. It may be a bench or boxes covered to represent a grassy bank.

COSTUMES

Man and Boy wear casual clothes and carry fishing equipment. Every other pupil may decide whom he wishes to represent. The Military Personnel should include, if possible, soldiers, sailors, marines, and airmen. The "ones who might have been" represent people of all walks of life.

(*Man and boy saunter on.*)

BOY—This is a wonderful day, isn't it, Dad?

MAN—Perfect, Son. Not often do we get a nice day like this for fishing.

BOY—That's right. It usually rains on week ends and holidays.

MAN—What do you say we sit here and rest awhile?

BOY—All right with me. It's nice and shady here. (*Martial music is heard. The two look in the direction from which the sound is coming.*) What's that?

MAN—A band, I guess. Sounds as if they're coming this way.

BOY—What is the parade for?

American History in Song

BEATRICE M. SMITH
Teacher, Sixth Grade, Brookside School
Bloomfield, New Jersey

THIS program was arranged for, and given by, an elementary-school glee club. The theme was the musical background of our country, covering the Colonial Days, Revolutionary Days, Expansion and Pioneer Days, and the Civil War Days with Lincoln's Administration. Many songs were sung in two-part harmony or with descants or solo parts or with pantomime.

Pilgrim Music

ANNOUNCER—We are very glad to welcome all of you this evening. You are going to hear the Glee Club give a concert: "American History in Song." Some people may think that the music of American Colonial Days was limited to the singing of religious hymns at worship on Sundays. However, that is not entirely so. The Pilgrims brought with them a love of music, and they held social gatherings during the week for psalm singing. Many of the tunes were of rare musical beauty and were sung in a lively rhythm and in a hearty manner. Now the Glee Club is going to sing "Who Is the Man?" This is a song which the Pilgrims brought over with them on their voyage in 1620. It was in the only book of printed music which they brought. The melody dates back to 1539. In addition, the club will sing two other old songs: "Billy Boy" and "Blow the Man Down." These were popular before the beginning of the nineteenth century.

(*First song is sung by the full chorus. The second uses pantomime and solos by five boys. The third is done in two parts.*)

Revolutionary Days

ANNOUNCER—When the American people first began to desire their freedom from England, they decided not to sing the English songs any longer but to make up original ones. The words in these early songs were about freedom and unfair taxation. We will now sing some of the songs that were popular during the Revolutionary War, first of which will be "Yankee Doodle." This song was used by both the British and the Yankees. It later became the battle march of the Revolution, and was our first national song. The other songs in this group will be "Revolutionary Tea," "Cousin Jedediah," and "Johnny Has Gone for a Soldier."

(*Full chorus sings "Yankee Doodle." The next song has solo parts for two girls—mother and daughter. The last song has four girls acting and singing each verse individually. The Glee Club sings the refrain each time.*)

ANNOUNCER (*as Glee Club hums "Greensleeves"*)—The melody you hear was one of the favorites of George Washington. Let's listen as the Glee Club sings the melody he loved so much—the beautiful music of "Greensleeves."

(*Glee Club sings.*)

ANNOUNCER—The Minuet became very popular during this period. It was a very slow and graceful dance. Now you will see some of our girls and boys dance a "Minuet."

(*Any number of couples dance the "Minuet." For a simple version, see page 33 of our April '59 issue.*)

Expansion and Pioneers

ANNOUNCER—After the Revolution and after the War of 1812, our country started to expand. The people were full of energy and enthusiasm. They started out on foot, on horseback, in wagons, in river boats, and even with carts which they pushed. These people had to be energetic, hard-working, and fearless to endure the hardships and dangers of the wilderness. Singing became one of the chief forms of recreation on the frontier. There must have been songs composed, but the pioneers had no time for writing them down. However, those songs which have been handed down orally are similar to folk songs. Some were of a religious nature, but others were sung while the people danced in a lively swing. The dancing and singing were referred to as a "Play Party." There weren't any pianos or organs, and few had violins, so the people danced to the rhythm of "bones" rattled by skillful hands, or of thimbled fingers on a tin washboard. We will sing some of the songs of this period, beginning with "Skip to My Lou." This will be followed by "Blue Tail Fly," "Sweet Betsy from Pike," "Shenandoah," "Cindy," and "Erie Canal."

(*In connection with "Sweet Betsy," a boy pantomimes and a girl pantomimes and sings a solo. "Cindy" and "Shenandoah" may be sung with descants.*)

ANNOUNCER—Before leaving the Pioneer Period, we will have a square dance.

(*Any number of couples dance a selected square dance.*)

War between the States

ANNOUNCER—Songs have always been outlets for causes and feelings and so it was during the Civil War Period. The Negroes sang of freedom. Many songs which originated on the plantations were called *spirituals*. Most of the spirituals expressed love of freedom both of body and of spirit. Every important event, every victory or defeat, roused the imaginations of the American song writers. They wrote marching songs, rallying songs, songs of sentiment, of weariness, and then songs of great rejoicing when the war was over. We will now sing some songs of this era. They are: "Tenting Tonight," "Swing Low, Sweet Chariot," "When Johnny Comes Marching Home."

(*"Tenting Tonight" is sung in two parts. There may be a descant for "Swing Low, Sweet Chariot." Sound of marching feet, very muffled, accompanies the last song.*)

ANNOUNCER (*while Glee Club hums "Battle Hymn of the Republic"*)—Abraham Lincoln was one of our greatest leaders. His basic objective was to keep our country together. In his famous Gettysburg Address he speaks of the hardships under which our country was born. It was *(Continued on page 68)*

The Worst about War

MARY NYGAARD PETERSON

MAN—Memorial Day, Son.

BOY—Oh, yes! Say, Dad, somehow I can't get excited about Memorial Day.

MAN—I can understand how you feel, Son. I used to get a kick out of watching the parade when I was your age, but I didn't realize the meaning behind it any more than you do now. (*Music grows louder.*) Let's sit down. (*They sit. Man looks off in direction from which music came.*) The band went down the other street. Looks as if the parade's breaking up.

(*Military Personnel march on stage. The first ones are about to exit when Boy speaks.*)

BOY—Who are they, Dad? (*Man seems wrapped in thought and does not reply. Boy rises and holds out his hand to halt the paraders*)—Who are you?

SPEAKER 1—We are the ones who died—

SPEAKER 2—In Manila Bay.

SPEAKER 3—At Valley Forge.

SPEAKER 4—At Gettysburg.

SPEAKER 5—In Flanders' Fields.

SPEAKER 6—Corregidor.

SPEAKER 7—The beaches of Normandy.

SPEAKER 8—Africa.

SPEAKER 9—Korea.

SPEAKER 10—China.

SPEAKER 11—Japan.

(*If program is given out of doors, Speakers may each carry a sign bearing the key word of his speech.*)

BOY (*wonderingly*)—So many, many places! (*Speakers exit.*) I didn't realize. (*Turns to Man.*) So many died—so many lives lost!

MAN (*sadly*)—Yes, Son. That's bad enough, but it isn't the worst.

BOY (*puzzled*)—Isn't the worst? I don't understand, Dad. They gave their lives. That's all they had. Could anything be worse?

MAN—Yes, Son—much worse.

(*Military music is again heard off stage.*)

BOY—Another parade? (*Cranes neck to see.*)

MAN—The band probably stopped down at the corner. I see people coming—probably from the parade.

(*Pupils dressed as civilians of various occupations cross the stage and are about to exit when Boy rises and stops them.*)

BOY (*to First Civilian*)—Who are you?

CIVILIAN 1—We are the ones who might have been— (*Be sure this sentence gets across to the audience.*)

CIVILIAN 2—The doctors.

(*Each of the other Civilians gives the name of the profession or occupation he has chosen to represent.* *(Continued on page 68)*

From WHEAT to BREAD

SALLY LAKE AND MARJORIE O'CONNOR
Teachers, Second Grade, Blair Elementary School
Fairchild Air Force Base, Fairchild, Washington

THIS play, given by second-graders as a culmination of a study of bread and baking, was sent to us by Isabelle N. Powell, Primary Supervisor, Medical Lake Consolidated Schools, Spokane County, Washington.

CHARACTERS

CHORUS—From 8 to 20 children wearing paper headbands, decorated with colored music notes.
BREAD—Girl in a painted and stapled butcher-paper sack dress.
BAKER—Boy with paper hat and white cloth apron.
INGREDIENTS—Eight children wearing large, variously colored name tags.
MIXER—From 4 to 8 children wearing hats covered with silver foil.
TROUGH—From 4 to 8 children wearing square black paper hats.
FIRST DOUGH—Small child draped in a white sheet.
BIGGER DOUGH—Much larger child draped in a white sheet.
STEAM ROOM—From 4 to 8 children wearing cardboards, sandwich-board fashion.
DIVIDER—From 4 to 8 children wearing colored paper hats.
LOAVES—From 6 to 8 children wearing white paper sack dresses, stapled or sewed together.
ROUNDER—From 4 to 8 children wearing colored paper hats.
CARTMEN—As many as there are Loaves, wearing round, white cardboard hats. Each has an express cart.
OVEN—From 8 to 10 children, each wearing an oven-shaped black cardboard like a shield.
SLICER—Two children wearing colored paper hats.
WRAPPER—Two children wearing colored paper hats and carrying red wrapper bands to put on the Loaves.
CUPCAKE—Child wearing a brown-crepe-paper cape and a white paper hat.
BAKED GOODS—Any number of children, each with a large picture of a kind of baked goods.

CHORUS (*sings to tune of "Happy Birthday"*)—
We welcome you all.
We welcome you all.
We're so glad to see you.
We welcome you all.

BREAD (*enters*)—Hi! I am Betty Bread. I didn't say "loaf" for a special reason. *Loaf* means lazy, and I've been so busy being made into what I am that I didn't have time to *loaf!* I would like to ask my friend, Mr. Baker, to tell you about all the things that happen to me before you eat me.

CHORUS (*sings to the tune of "The Muffin Man"*)—
Oh, do you know the baker man,
The baker man, the baker man?
Oh, do you know the baker man
Who bakes our bread for us?

(*Baker enters.*)

BREAD—Hi, Mr. Baker. Folks, this is Mr. Baker. He is the one who made me what I am.

BAKER—How do you do? (*Bows to audience; then turns to Bread and nods.*)

BREAD—Say, Boss, I've been wanting to tell you that I didn't mind the beating and chopping and mixing, but if you had burned me, I would have sued you for all your dough.

BAKER—Well, Betty Bread, I knew you were wanted when you were popped into the oven, so I was careful about the way I put the heat on.

BREAD—Now I must go to feed some hungry boys and girls. Tell my story well, Mr. Baker. (*Exits.*)

BAKER—I will! Good-by, Betty Bread. Ladies and Gentlemen, it gives me great pleasure to take you on this journey into the life of a loaf of bread. First of all, before you make something, you have to have something to make it with. We call these things ingredients.

(*Ingredients enter.*)

INGREDIENTS—Hello, Mr. Baker.

BAKER—Hello, Ingredients. Would you tell the people who you are?

YEAST—I'm a booster! They call me Yeast.

MILK—I'm just full of vitamin D. I'm Milk.

SUGAR—I'm such a sweetie. They call me Sugar.

SHORTENING—I'm Shortening. I help hold things together.

FLOUR—I'm what there's most of in bread—Flour.

WATER—I'm Water. I make things nice and sticky.

MINERALS AND VITAMINS—We enrich the bread. We're Minerals and Vitamins.

(*Ingredients move to left of stage after speaking.*)

BAKER—Now that we all know each of you, let's find out what happens to you. The first step in baking bread is to put the flour, water, and yeast into the mixer. (*Flour, Water, and Yeast join hands and walk around together in circle.*) The mixer bangs them around together to make a sponge. After the sponge has risen, we add the rest of the ingredients. We will do this now. Other Ingredients join the first three. (*Mixer enters.*) Well, here is our first machine, the mixer. How do you do, Mixer?

MIXER—Hi!

BAKER—Are you ready?

MIXER—You betcha. (*Rubs hands.*)

BAKER—O.K., Ingredients, in you go!

(*Children comprising Mixer join hands around Ingredients.*)

MIXER (*chanting*)—
Mix them left, mix them right,
Mix them hard with all your might.
Shake them up, shake them down,
Rock and roll them all around.

(*Curtains close. Ingredients exit. Mixer moves to left. First Dough hides in center of Mixer. Curtains open.*)

BAKER—Well, Mr. Mixer, the way you bopped around, I'm sure we now have dough. Let's see. (*Peers into Mixer. Dough rises.*) Yes, we do—so we're ready for our trough. Trough, will you come out here a moment, please? (*Trough enters.*) Folks, this is the trough, and the next step is to put the dough into this big box and roll it off to a special place. How are you today, Trough?

TROUGH—I feel like a square.

BAKER—Well, that's the way you should feel. In you go, Dough! (*Takes hand of First Dough and leads him from the Mixer to the Trough.*) (*Continued on page 70*)

FACTUAL STORIES

Mothers of Famous Men

RENA D. SUGAR - ELSIE L. BAYLUS

OF ALL the words in any language, none is more appealing than the word "mother." A mother's love and unselfishness have been praised in story and song throughout the ages. The idea of a special Mother's Day originated with Miss Anna M. Jarvis who lived in Philadelphia. As a tribute to her mother, Miss Jarvis set aside one day in the spring each year in her memory. Some of her friends noticed the white carnation which she wore on this day, and listened to her reasons for "Mother's Day."

In 1907, when more people were taking an interest, Miss Jarvis suggested that special church services be held. Gradually the movement spread outside Philadelphia. Finally, in 1914, Congress passed a resolution giving national importance to Mother's Day, and in 1915, President Woodrow Wilson set aside the second Sunday in May for a nation-wide Mother's Day.

Mothers had been honored in England and other countries long before this date. Even in the United States, other men and women had tried to have such a day established, but it took the dedicated effort of Anna Jarvis to accomplish it. The pages of history are filled with stories of great men whose mothers contributed in large measure to their success.

MOTHER OF A BOY WHO WROTE TALES WE LOVE

A LITTLE more than one hundred and fifty years ago, the family of Hans Christian Andersen lived in an attic room in the village of Odense, Denmark. The father was a cobbler, and the mother did sewing and washing to help support her son who was often in poor health.

Sometimes the lonely little boy would say, "Mother, let's play the game you taught me."

"Not now, Hans," she would reply. "I must finish this mending. Go up to the roof, look at the garden, and play there."

Carefully, Hans would climb out on the roof. He always liked to look at his mother's garden of herbs which grew in a huge chest filled with earth. Years later, he wrote about it in a story called "The Snow Queen."

Because of poor health and unhappy school experiences, young Hans spent many hours at home. He read or improvised plays and costumes for the toys his father made before he died.

When Hans was fourteen, he decided to go to the city of Copenhagen, where he hoped to become famous and wealthy. Before he left, his mother took him to a fortuneteller who told her, "Your son will become a great man, and because of him Odense will one day be famous."

Young Andersen was often hungry and weary before his story writing brought the fame which he had tried to find as an actor, ballet dancer, singer, and author of plays. Finally, the fortuneteller's words came true. And, undoubtedly, many of the Hans Christian Andersen tales were inspired by his mother.

MOTHER OF A BOY WHO WROTE THE PEER GYNT MUSIC

YEARS ago, in the land of rugged mountains and deep fiords, a six-year-old Norwegian lad stood beside his mother, who was playing the piano. Edvard Grieg stared down at the keys from which she drew forth such beautiful melodies. Edvard's mother played so well that she was heard at concerts.

When Mrs. Grieg left the piano, her son then reached out a timid finger and touched one key. He played the same note, and touched another. He liked that sound better. When he struck five notes together, he was so happy at the sound that he called out. "Mother, come and listen to my music!"

Edvard's mother knew that the time had come to give her son music lessons. Day after day, she worked patiently with him as he learned to read the notes. At first, it was new and exciting, but there came times when Edvard would have preferred to play with his friends.

At twelve, young Grieg was composing music. When he was fifteen, the famous violinist, Ole Bull, visited Grieg's family, and asked the boy to play for him. This led to a musical education at the Leipzig Conservatory.

From time to time, the lad's mother encouraged him in his musical studies. Perhaps without her understanding and patience, the world might never have come to enjoy so many Grieg melodies, including the famous and delightful *Peer Gynt* suite.

MOTHER OF A BOY WHO WAS THE WIZARD OF INVENTION

THOMAS EDISON'S mother was the daughter of a minister. After receiving a good education, she became a high school teacher. Later, she was married to Samuel Edison, and had three children—William, Tannie, and Thomas. Because Tom was often ill, she gave him much of her time. Doctors feared that the size of his head, which was larger than normal, was a sign of a brain disease. So, for several years when he should have been in school, Thomas was kept at home.

When he finally did go to school, it was only for a short time—three months. The eager lad asked so many questions that his teacher thought him stupid. When she called him "addled," his angry mother withdrew him from school.

From his mother, Thomas received quite an excellent education. In some ways, it was better than many public schools of his day could have given him. Under her guidance, young Edison became interested in many kinds of books. He was especially fond of history, essays, and science. It was Mrs. Edison who taught him the fine study habits which helped him throughout his life's work. One time Thomas Edison said, "The good effect of her early training I can never lose. If it had not been for her faith in me at a critical time in my experience, I should very likely never have become an inventor."

MOTHER OF A BOY WHO BECAME A FAMOUS PRESIDENT

ON THE floor of one of the large rooms of the beautiful Roosevelt estate near Hyde Park, New York, young Franklin and his mother, Sara Delano Roosevelt, played "steeplechase" with his toy horses.

After several games, her son complained, "You are winning all the games, Mother. Your horse is better than mine." Mrs. Roosevelt smiled down at her son. "Take mine," she said.

The exchange was made, but even then Mrs. Roosevelt won the races. Young Franklin began to frown and sulk. His mother rose to her feet, and gathering up his toys she said, "Franklin, I will not play with you until you learn that a good sport is a good loser."

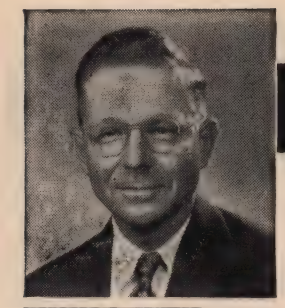
Although he was the only child of wealthy parents, Franklin was never spoiled. He was brought up to be unselfish and straightforward. Under his mother's watchful care, he learned the lessons of fair play and the love of simple things. Together he and his parents swam, sailed, rode, and played.

Not only was Mrs. Roosevelt anxious for her son to be a "regular boy," but she wanted him to have a love for books. She spent many hours reading aloud to him while he pasted postage stamps in his album, or stretched out on the floor to listen.

Franklin and his mother were great companions. Even when Franklin Delano Roosevelt was elected president of the United States, his many duties did not stop him from seeing his mother. Whenever he could break away from the cares of his work, he went back to the beautiful estate at Hyde Park to be with her. Until she died at age 86, Mrs. Roosevelt watched the career of her son with as much loving care as when he was a boy. She saw how the sense of loyalty and fair play which he had learned at home won him the love and respect of his fellow countrymen and of people throughout the world.

QUESTIONS ANSWERED BY

YOUR COUNSELOR SERVICE



HERBERT F. SPITZER

IVAN E. JOHNSON

GERTRUDE A. BOYD

EFFIE MAE CORROUGH

RUTH STRANG

GLENN O. BLOUGH

RALPH C. PRESTON

ARITHMETIC

When my fifth-grade pupils do oral exercises they often do the computation in much the same manner as if they were using pencil and paper. What can be done to discourage this practice?

The frequent use (two or three times a week) of orally presented exercises, along with discussion of possible solutions, is one of the best ways to get pupils to use non-pencil-and-paper procedures. Since oral presentation is not always practical, the use of words (four hundred thirty-four) instead of digits (434) in the exercises is a good procedure. The use of horizontal rather than vertical presentation (287 — 175 instead of $\begin{array}{r} 287 \\ -\ 175 \end{array}$) is also useful in getting pupils to abandon the pencil-and-paper procedures.

ART

What kinds of art could my first-graders do in spring besides make flower pictures with crayon and paint?

Obviously, the essence of spring is the lush green growth and the riot of color of flowering plants. However, spring brings other phenomena which provide much stimulation for creative children. Take pupils outdoors to observe activities of the community, as plowing, planting gardens, painting houses, and to see new-born calves, chicks, and lambs.

Could not the pupils create a three-dimensional model of their community showing signs of spring? How about developing their own seed catalogue with their own illustrations of flowers and vegetables? Baby animals could be modeled in clay. A colored construction-paper mural showing all the things that happen in the spring would be effective.

LANGUAGE

Why can children spell an assigned list of words correctly but fail to spell the same words in other written work the next day?

Children who are taught to spell by studying a list of words each week usually "learn" to spell them for the purpose of getting 100 on a test. Spelling knowledge secured in this way involves much drill with little real motivation or practical use.

Setting up a need for letter writing or for creative writing will provide a purpose for good spelling. Such situations create a desire to spell correctly and tend to build right attitudes toward spelling. If letters are written to be mailed and stories are to be read, proofreading for spelling errors is a necessity. To catch errors in spelling, pupils need to note the details of each word. If some words are habitually misspelled, it will mean looking over these words letter by letter. In case of doubtful spelling, pupils should look up the word and find the correct spelling before the paper is considered finished.

MUSIC

What kind of music test could I give to my third-grade children so that I can mark them periodically?

Marks in music, as in all other fields, should be given according to the growth in music of each individual child. Let's assume that the children participate in singing, listening, creating, playing, and rhythmic activity. The teacher notices each child's responses and uses her observations in evaluating his progress. As the teacher observes the accomplishments of each child and keeps in mind the goals which children of this grouping are capable of attaining, marking growth should not be too difficult. One must be concerned not so much about marking but about what music does for each child and what it means to him. However, if one must give a mark in music in third grade, let it be based on observations made during active participation and not the score of a formal written test.

READING

How can I find the right books for each child?

From the beginning, suitable reading material for each child is most important. If the book is too difficult, the child may become discouraged about reading and about himself. If it is too easy, he marks time. If it is dull, he becomes bored—reading is not rewarding.

Consequently, the teacher finds out first what books the child *can* read. While the rest of the children work independently, she gives each child individually an informal reading inventory. This consists of a series of paragraphs from basal readers at each grade level, unfamiliar to the child. The child reads the paragraphs aloud. By the time he stumbles over many words and feels frustrated, the teacher has gained an idea of the books that he can read by himself; likewise the "growing edge" of his reading.

Next, day by day, she listens to the children's comments and questions, and learns about their interests.

Thus, armed with an understanding of what each child *can* read and *wants* to read, she is ready to move heaven and earth and the school board to get suitable reading material.

SCIENCE

What suggestions have you for a teacher with an inadequate background in science?

As far as I know, there is no automatic way to learn science. You must sit down and study it. Many teachers find that reading books intended for pupils is a good beginning, for it introduces you to easy subject matter and it shows you samples of the kinds of subject matter considered appropriate to your grade level. Next, get a good professional book written for teachers and study the sections which are appropriate to your needs. Perform some of the experiments described in books. Take some of the trips to have firsthand experiences. Learn to handle the simple apparatus and tools. Now you are ready to lead the children in some worth-while science experiences. You may still say frequently. "I do not know," but you can help pupils find the answers.

SOCIAL STUDIES

I am teaching a unit on the American Indian to my third grade. What should I emphasize?

Basic values in the study of Indian life include the historical perspective it can supply through contrasting primitive and modern life, and the renewed appreciation of our environment it can develop. Select the Indian tribe which formerly occupied your geographical area and emphasize how, before the coming of the white man, the Indians made a living from the trees, plants, animal life, soil, rock, and streams with which the children are probably familiar. Bring out that the Indians did not have such modern inventions as the bulldozers, electric saws, and rifles, or our ability to get power from waterfalls and coal. They were unable to exchange goods and ideas with faraway places, so knew nothing of such labor-saving devices as the plow and the wheel.

Emphasize what the white settlers learned from the Indians—how to get along in the new environment. Don't neglect the Indian of today. The Indian Rights Association, 1505 Race St., Philadelphia 2, Pa., can supply information for the teacher about current problems and the present status of Indians.

YOUR COUNSELORS

These specialists will give you direct answers to specific questions without charge. Requests of a general nature, such as setting up a curriculum and supplying material for a talk or paper, are not a part of this service. Questions should not be sent directly to the counselors. Address your letter to the proper counselor, in care of The INSTRUCTOR, Editorial Department, Dansville, N.Y., and enclose a stamped, self-addressed envelope.

Arithmetic — **HERBERT F. SPITZER**
Professor of Education, and Director, University Elementary School, State University of Iowa, Iowa City

Art — **IVAN E. JOHNSON**
Chairman, Department of Arts Education, Florida State University, Tallahassee

Language — **GERTRUDE A. BOYD**
Associate Professor of Education, Arizona State College, Tempe

Music — **EFFIE MAE CORROUGH**
Director of Music Education, School District No. 118, Belleville, Illinois

Reading — **RUTH STRANG**
Professor of Education and Head of Reading Center, Teachers College, Columbia University, New York

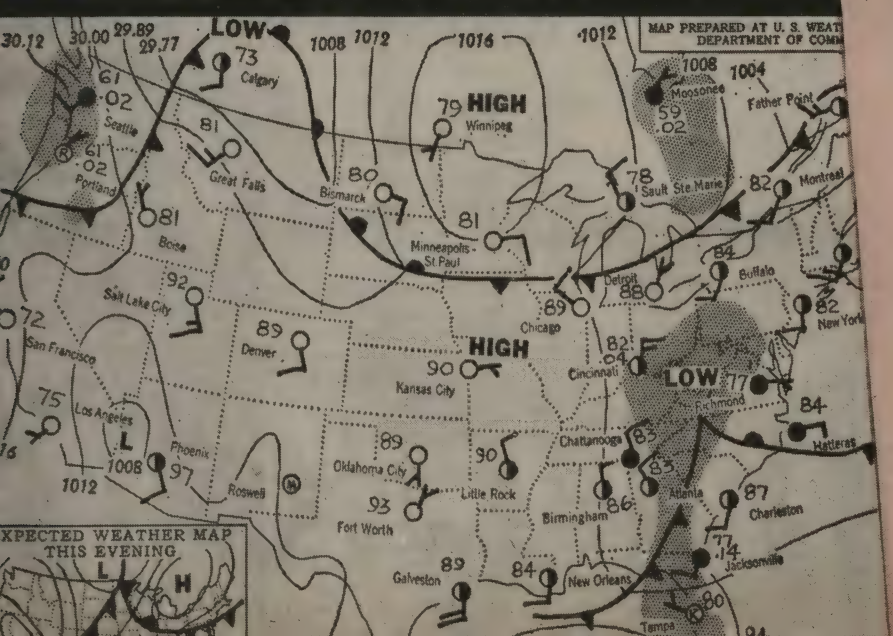
Science — **GLENN O. BLOUGH**
Associate Professor of Education, University of Maryland, College Park

Social Studies — **RALPH C. PRESTON**
Professor of Education, University of Pennsylvania, Philadelphia

Tom Finlay sees a unit on

Weather

... with Britannica Junior



"Nice weather," commented Tom Finlay, the *Britannica Junior* school and library representative, to Mary Andrews in the supermarket.

"Are you interested in weather too?" she asked.

Tom looked surprised. He had really only been passing the time of day; but Miss Andrews, a fifth-grade teacher at the Harwell School, seemed to be making something of it.

"How much do you know about weather?" asked Mary.

"Why I don't know," said Tom, "I see the weather reports on television each night."

"You sound like my children," said Mary. "Only I hope you know more about it than they do."

"Well, I think I understand about high and low pressures, and changes in humidity and wind speed," said Tom.

"Good! Perhaps we could use you as a resource person.

"You see," she explained, "we were having weather reports given very glibly. The children were listening to television or cutting the weather maps from the newspaper and bringing them to class. But when I questioned them I found they had no idea what they were talking about."

"Lots of adults probably don't know either," said Tom.

"Perhaps my children will educate them," Miss Andrews said with determination. "We started this morning on a thorough study of the weather. And it should interest you to know we've been getting a lot of information from our set of *Britannica Junior*."

"Count me in," said Tom Finlay.

"You are welcome at any time," she said.

A report of Mary Andrew's unit on the weather is given on the next three pages.

elements of Weather

The following Friday Tom Finlay visited the Harwell School. During the week, Miss Andrews' fifth grade had divided into several small groups that were hard at work gathering information on the various elements of the weather.

The wind committee was just about to begin its report as Tom walked in quietly and took a seat near the back of the room.

wind

"*Britannica Junior* defines wind as 'air currents that closely parallel the surface of the earth,'" began Sandra Henty. She went on to tell how her committee had been observing the direction of smoke from chimneys and watching weather vanes. She emphasized that a lot could be learned about the wind without using special instruments.

Then Bob Blake took over. He said that to understand wind, you must know about pressure areas. "Air tends to blow from areas of high pressure to low pressure areas," he explained. "When air is heated, it rises, and colder, heavier air flows in from all sides to replace it. The warm air cools as it rises, overflows, and gradually sinks. We are going to demonstrate this."

The committee displayed a large cardboard box with one side cut away. In one corner was a tin of canned heat which Bob lighted. "I want you to watch the changes in temperature," he said, pointing to different thermometers in the box. In a few minutes the temperature directly about the can began to rise. Soon the thermometer on the far side indicated a rise. The last thermometer to show a change was the one in the lower corner opposite the canned heat.

"You have seen the circulation of air," said Bob. "On a big scale this becomes wind."

humidity

Tom Finlay looked at his watch and smiled. He had planned to stay only a half hour, but he decided to hear the second committee report on humidity. Abby Mader, the chairman, began by pointing to a boiling teakettle. "That water vapor is going right into the air in this room where it is changing the humidity," she said.

No one in the class could tell how the amount of humidity is determined. "I found that answer in *Britannica Junior*," she said. "Humidity is measured either in terms of *absolute* or *relative humidity*. Absolute humidity is the amount of moisture in the air, and relative humidity is the moisture in the air in proportion to the amount it will hold. In others words, 100 per cent humidity at 72° would be a different amount of moisture at 36°."

"My uncle Bob, who grows tomatoes, says that there is less chance of frost when the air is very humid," added one of the boys.

"I learned the reason for that too in *BJ*," said Abby. "Less evaporation takes place when relative humidity is high because the earth is not cooled so easily."

fog and clouds

The fog and clouds committees decided to work together when they discovered that fog is just a cloud near the earth's surface. Along with the other committees, they promised to save a copy of their report for Tom Finlay who wanted to show them to his wife, also a fifth-grade teacher.

Joanne began by displaying three large charts. "I got this idea from a drawing in *BJ* showing the three causes of fog," she said. "The most common is a cold current of air striking a warm surface."

Harry quoted *Britannica Junior* as saying that city fogs are usually thicker than country fogs. "This smog is due to large particles of dust and soot that mingle with the tiny particles of water to form a thicker, heavier blanket," he explained.

Before he left that day, Tom Finlay told Joanne about being in Newfoundland and finding the land complete fog-bound for several days. "I looked up the cause," she said later. "We can tell Mr. Finlay that Newfoundland fogs result from the passage of warm damp air currents over the cold waters flowing down from the Arctic Circle."

Another report explained that masses of clouds travel from 2000 feet to 55 miles above the earth. Excellent colored pictures of various kinds of clouds from *BJ* were shown in the opaque projector.

rain

At first, the rain committee thought it would have little to report. But in *Britannica Junior* they discovered that rain is a very complicated process in which invisible water vapor changes to visible cloud droplets. Small dust particles help the formation of clouds since they give the water vapor something on which to condense.

Pete showed Harry the article. "It says here that moisture-laden clouds can float at a certain level for a long time without cooling enough to cause the condensation necessary for rain. By spreading small crystals of dry ice through these clouds, a rainmaker can cause the extra condensation necessary to produce rain."

Storms

BJ also has a reference to *Storms*, and the committee put these definitions on a chart:

Cyclones—violent storms that form around low pressure areas.

Hurricanes—storms that start in the tropics with swirling masses of wet wind moving northward.

Typhoons—milder hurricanes that occur in subtropical areas.

Waterspouts—a storm at sea in which a swirling tunnel connects a storm cloud with spray drawn up from the ocean.

Tornado—most destructive storm, occurring when a funnel-shaped cloud causes a severe thunderstorm.

Then they explained the causes of storms to the class. "First, you must understand a front," Pete began. "That is a sharp boundary between two kinds of air masses. For example, warm moist air will climb over cold dry air causing rain. While this is going on, the air pressure falls, and winds blow around the low pressure area, usually counterclockwise. As this swirling mass of air, often laden with rain, becomes stronger and stronger, a severe storm results."

The rain committee was satisfied. For a group with nothing to do, they had accomplished quite a lot.

hail

Everyone in class knew that hailstones are frozen raindrops. The question was what makes them so big. For that explanation, the committee used the *Britannica Junior* chart that diagrams what actually happens when a strong updraft blows the same raindrops upward to freezing altitudes time after time. If this updraft reaches 60 to 90 miles per hour, hail is formed. If it exceeds 100 miles an hour, large hailstones may occur.

"Then a hailstone is really many many layers of ice," Jim commented.

"That's right," said Helen. "If you cut a hailstone in half and look at it under a microscope, you will see rings just like those on a tree trunk."

The committee also introduced a new word,

1. Cirrus 2. Cirro-stratus 3. Stratus 4. Strato-cumulus 5. Cumulus

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graupel. They explained it is soft hail consisting of layers of snow which occur when the temperature is around 32°.

snow

"How does a drop of water turn into a six-sided snowflake?" was the first question facing the snow committee. The clue to the answer came from *Britannica Junior* which says that snow is not made from drops of water, but forms directly from the water vapor.

Glenn wrote two words on the chalkboard, *granular* and *crystalline*. "Granular snow is tiny flakes attached to a drop of water," he explained. "Crystalline snow is drier and falls in broad flat flakes." In *BJ* he found that these could be tabular, columnar, or cylindrical in shape, or sometimes a combination of the three.

The class had one more question. "Why is snow white?"

"For the same reason that you can see clouds," was his ready explanation. "Snow is white because of the reflection of light."

dew and frost

"I think that everyone knows that dew and frost result from condensation," said Miss Andrews. "The question is how they are related to other elements of the weather."

"And we have the answer!" said Mary Seymour. "Temperature determines whether the moisture will be dew or frost."

"And there's more to the story," added Bill. "According to *BJ*, dew collects more readily on a clear, still night than on a windy night. Wind keeps the air in motion and prevents it from being cooled."

"And with cloudy skies, there's less chance of dew, because they form a blanket over the warm air," said Eddy.

"And here is the most interesting fact of all," Ruth concluded. "*Britannica Junior* says that the entire moisture from one season's dew would be less than an inch of rain—but it is still very important."

Weather instruments

When Tom Finlay returned to Mary Andrews' classroom two weeks later, he found that the class had made a study of weather instruments. They had started with the most common one—the *thermometer*.

"The children thought that all thermometers use mercury, alcohol, or some other liquid," explained Miss Andrews. "But in *Britannica Junior* they found the one based on the expansion and contraction of metals."

"Were all the children able to read a thermometer?" Tom wondered.

"Yes," said Miss Andrews, "but some of them wondered how the weather station knows the exact temperature at any hour or minute of the day. They thought that a man sits in front of the thermometer constantly taking readings."

They learned in *BJ* that weather stations use a recording thermometer called a *thermograph*, and a picture of the instrument was shown. Even the slightest variation in temperature is recorded on the cylinder graph.

The next instrument the class studied was the *barometer*. Tom listened to a report that explained that barometric pressure is greatest at sea level and decreases as altitude increases. When the barometer falls, it means that there is low pressure. Since wind travels from high to low pressure areas, the children figured out that a falling barometer would mean that dense air would be rushing in and a change in the weather would be likely to occur in the form of wind, warmer air, or rain. On the other hand, a rising barometer would mean that fair weather could be expected.

In addition to describing the aneroid barometer, and the barograph which records barometer readings, *BJ* also describes how Torricelli first measured the earth's atmosphere. Some mercury and a simple glass tube were borrowed. Jack and Sam constructed a simple instrument to measure barometric pressure. Readings were taken twice a day.

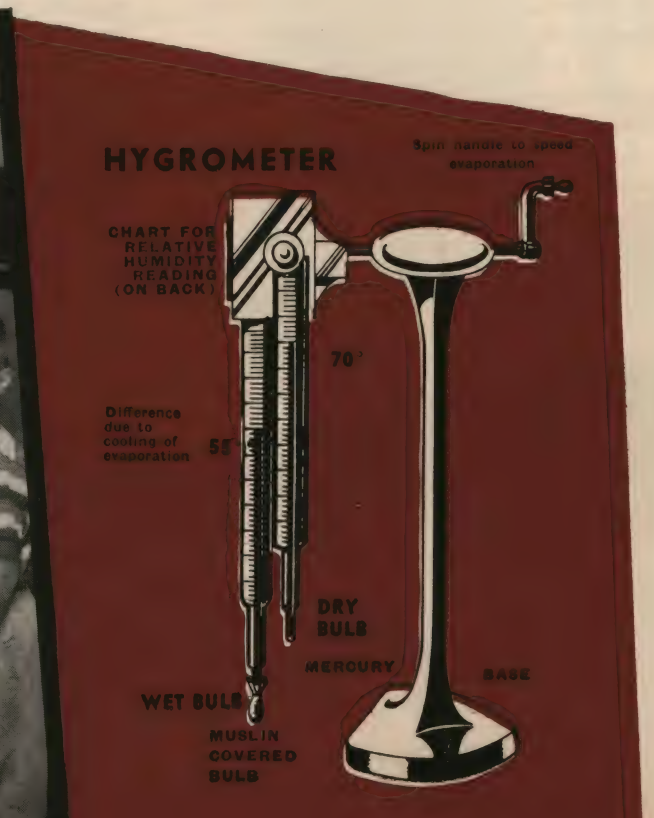
The *hygrometer* had already been mentioned in the article on humidity. Now they went back to find out more about this instrument.

Miss Andrews asked Betty to tell Mr. Finlay about the hygrometer. "There are various forms, but the most accurate one works on the principle of taking two thermometer readings—one with a wet and one with a dry bulb," Betty explained. "By locating the two figures on a chart on the back of the hygrometer, you can find a third figure that tells the amount of water vapor in the air."

After studying the picture in *Britannica Junior*, Betty and another girl decided to try to build a hygrometer. They used a waxed milk carton partially filled with water, slitting it on the one side so that the bulb of the wet thermometer would be in water. The dry bulb was fastened to the other side.

To measure the speed and force of the wind, the class needed to learn about the *anemometer*. *Britannica Junior* showed a picture of an anemometer and defined it as a meter that registers the speed of the wind in miles per hour.

Hank Roberts and Paul Smith experimented with making a homemade anemometer. They fastened four small aluminum cups to crossbars mounted on a short stick, and set it in a free-moving pivot. On Hank's father's car, they lowered the aerial and wired the stick to the base. Then, as Mr. Roberts drove at difference speeds, Hank and Paul counted the revolutions for each. Later they made a record of them. Using their chart, they could determine the speed of the wind when the anemometer was in a stationary position.



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forecasting Weather

"Actually, the fifth grade has traveled in a circle," Miss Andrews told Tom Finlay. "The children started by watching weather forecasts and looking at weather maps that had little meaning to them. They have gone through a detailed study of the elements of weather. They have experimented to gain an understanding of weather phenomena. And they have made an investigation of the instruments that measure it. With this background, I think they are ready to listen to weather forecasts and read weather predictions with real meaning. Also, they may be able to do some forecasting themselves."

"Why not take them to a real weather station?" he suggested.

"Why not!" she said quickly. "I'm way ahead of you, Tom. I've already made the arrangements. But first the children must prepare for the visit."

Sam Billings read a description of weather forecasting in *Britannica Junior*. The article explained that weather stations all over the country frequently send small balloons into the air to study weather. Sam had seen these balloons but didn't know their purpose. Now he learned that they are called *radiosondes* and carry tiny radio transmitters with instruments for measuring temperature, atmospheric pressure, and humidity at higher altitudes. As the radiosonde goes into the air, it automatically transmits reports of the weather back to a receiving station on the ground where they are recorded. When the balloon reaches a height of about fifteen miles, it bursts open and a small parachute brings the equipment back to earth.

The weather information is forwarded to the National Weather Analysis Center in Washington, D.C. After its tabulation and study, special reports are sent out to those areas likely to have a weather change.

Ellen Frain distributed a list of four types of fronts described in *Britannica Junior*. Using the set, the children drew sketches on the chalkboard showing differences between cold, warm, stationary, and occluded fronts.

When the class arrived at the weather station, they saw huge maps on the wall with many lines or isobars drawn on them. These resembled a map the children had already studied in *Britannica Junior*. The weather forecaster asked if they knew what isobars were. The children answered that they were lines of equal atmospheric pressure. Then he showed them that when isobars are crowded together on the map, they indicate strong winds; isobars far apart indicate that the winds are gentle. He also demonstrated the symbols for cold, warm, stationary, and occluded fronts.

After the trip, the fifth grade decided to do its own weather forecasting for several weeks and see how it compared with the official weather forecasts they saw each evening on television. Twice a day, in addition to the barometer reading, a different committee recorded the temperature and calculated the amount of humidity in the air. They measured the wind speed on their homemade anemometer. By looking at a weather vane, they knew from which direction the wind was blowing. All these readings were recorded on large graphs. Then they would make their forecast for the next day.

The children also tried to measure rainfall on the roof of the school in the same way that the weather station measures it. They collected the rain in an eight-inch pan and then poured the water into an olive jar. On the side of the jar, they marked gradations in sixteenths of an inch with white paint.

One afternoon, after an hour's rain, they called the weather station and were thrilled to find that their measurement compared almost exactly with the one that had been taken on the rain-measuring instruments. By now the classroom almost resembled a weather station. On large outline maps the children plotted isobars and tried some longer-range forecasting.

As Miss Andrews pointed out to Tom Finlay—here was the real significance of the whole unit. Their learning was being truly applied to a vital life situation.

"And believe me, Tom," she added, "they certainly had plenty of help from the one encyclopaedia designed especially for elementary school children. And I do mean *Britannica Junior!* If I sound like a testimonial, I know you'll forgive me."

"I sure will," said Tom, laughing.

Evaluating the Experience

At the conclusion of the unit, the children spent some time thinking over what they had learned. Here is the list they compiled:

1. Weather is forecast scientifically.
2. Men have been studying the weather scientifically for more than 500 years.
3. As better instruments are made, the weather bureau will be able to forecast more accurately.
4. Scientific study of the weather is important to give storm warnings.
5. By knowing how the weather is forecast, we can understand the weather reports on television and in the newspaper.
6. With improved instruments, accurate, long-range forecasts are now being made.
7. Cloud seeding may some day provide additional rain for arid areas.
8. Atomic energy may eventually be used to control violent weather, such as changing the path of a hurricane.
9. Weather is important to our lives, so we should keep up to date on what is happening on new weather developments.

"With those conclusions, the time we spent certainly seems justified," Mary Andrews told Tom Finlay.

"And you can be sure I'm proud that *Britannica Junior* helped you do the job," he replied.

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Nail Keg in Suburbia

For MUSIC Week: The autobiography of a rhythm instrument

EDITORIAL NOTE: At the time of the activity described here, the author was teaching music in Grades 4-6 of the schools in Markham, Illinois.

I AM a drum, but not just an ordinary drum, mind you! I'm that handsome green drum everyone points to and says, 'See the big drum on the table?' Would you like to meet my friends? I'll introduce them to you.

"My friends are all rhythm instruments that were made by creative sixth-grade hands. My friends are xylophones, maracas, castanets, wood blocks, tuned pop bottles, chimes, bells, tambourines, cymbals, and drums.

"I had better tell you a little about how we came to be created. Our owners are all in the sixth grade at Canterbury School in Markham, Illinois.

"One day, Mrs. Bruce, the music teacher, came into the room with a shopping bag full of maracas, wood blocks, and tambourines. But, as usual in the classrooms, only a few of the students could use the instruments, because there were not enough for everyone. Many children were disappointed because they did not get a chance to play the rhythm instruments.

"The next week the sixth-graders were to begin a unit on Spanish and Mexican songs. They learned the Mexican Hat Dance and enjoyed the Spanish and Mexican rhythms so much. Mrs. Bruce decided to give each sixth-grader a sheet of instructions describing rhythm instruments, and let each child make any instrument or instruments he wished.

"My owner is James. He is in the Markham Boy Scouts, so he decided to make me. I'll admit he had help. James's dad got the nail keg for the main part of me, and Susie, James's sister, helped paint me. But the rest was up to James. He found an old black rubber inner tube and cut two pieces to go on the top and bottom. These were stretched tight until I really sounded like an Indian drum.

"My friends were made the same way—by eager hands working on them until they were just so. The xylophones and the chimes were probably the hardest to make, because they had to be tuned to sound like the scale.

"The maracas were made from old light bulbs covered with papier-mache. The papier-mache was allowed to dry; then the maraca was struck on a desk and the light bulb broke, making a rattle. The maracas were painted many pretty colors.

"The day arrived when we were brought to school. We were placed on a display table and admired by teachers and pupils. Mrs. Bruce said they would be used in a special program by the sixth-graders for the parents.

"My friend, Tambourine, was used as a design for the invitation. Each student sent several invitations to parents and friends. I was the model for the front cover of the program. Oh, but I was proud that James had done such a good job in making me!

(Continued on page 66)

NORMA LOUISE BRUCE
Teacher of Vocal Music, Grades 1-8
Shorewood Hills School, Madison, Wisconsin

Surprise for Mother's Day

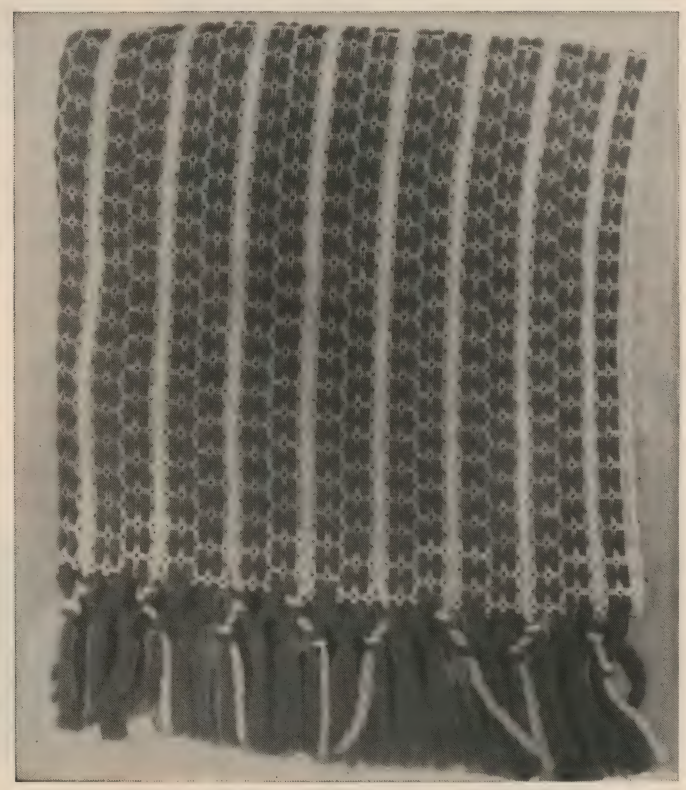
Caged Stone Jewelry

WHEN studying about the cave men, your pupils might enjoy making stone jewelry. Select nearly perfect shaped stones at the sea, lake, or creek shore. Form a loop of soft copper wire; then stretch the wire around the stone and twist the loop. Give it a few twists to tighten it. A little waterproof cement can be used if the wire seems loose.

Paint the surface of the stones, and put a design on each one. Clear varnish will make the stone look like a semiprecious gem. The finished stones may be suspended on ribbons, shoestrings, chains, or yarn, to become costume jewelry for "MOM."

RUTH HATHAWAY
Teacher, Third Grade, Nayatt School
Barrington, Rhode Island

Stoles with Nylon Yarn and Mesh



WITHOUT looms or other weaving equipment, your class can experience the joy of weaving useful and beautiful stoles, scarves, or table mats by pulling yarn through nylon curtain mesh with a tapestry needle. (This is a blunt-end needle with a large eye.)

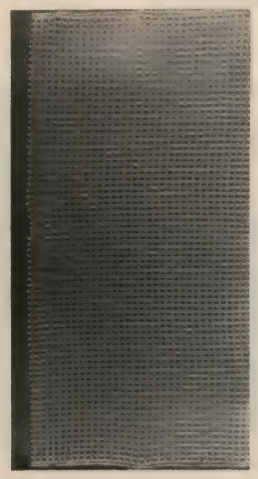
Nylon curtain mesh (24″ wide) has sufficient open spaces, and is strong enough, to allow for original weaving that may be plain, striped, or textured, depending on the colors used, and the way in which you pull the yarn through it. Even plaids or checks would be very possible to do, and appropriate for place mats especially. Show children some possibilities and let them experiment. For a two-yard stole, the materials needed are:

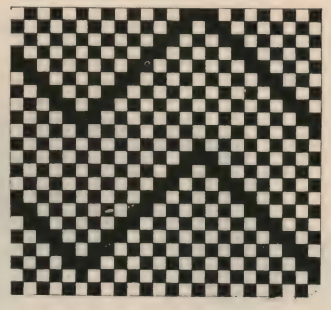
2 yards of nylon mesh at $.40	$ .80
2½ skeins of nylon yarn at $.70	1.75
Total (not including needle)	$2.55

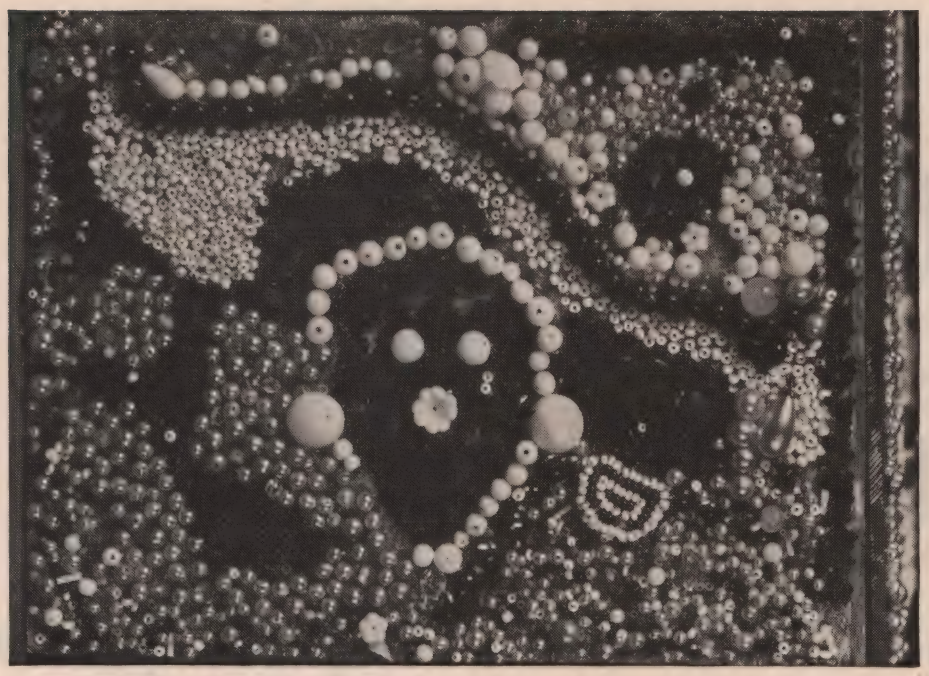
Nylon yarn is excellent for stoles because it is very light in weight for its bulk, and also because it can be pulled through many openings without snagging. Cut each piece long enough to allow for the type of fringe you want to knot on each end. Double the curtain mesh back on each end for a couple of inches before you start to weave, so that there will be no rough edges where you start and finish.

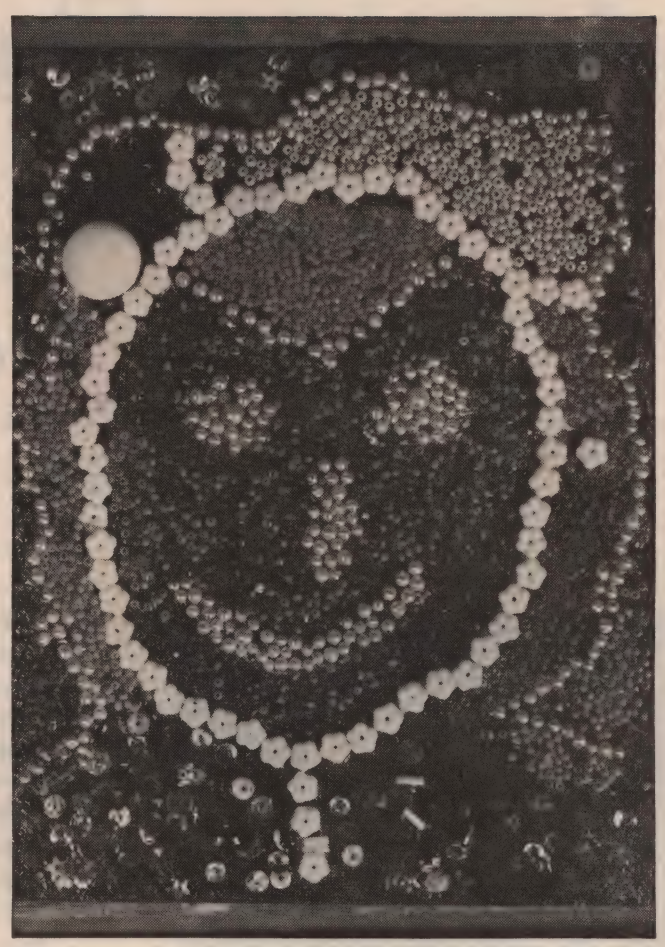
The size of the gifts you make depends upon the ability and interest of the children trying the project, and the time allotted for finishing the items.

RUTH STEWART









Jewels and Mosaics

THE current revival of interest in mosaics suggested a different approach. My class utilized jewelry and decorations, many of which had not been used recently, or which had been actually discarded. On pieces of hardboard 5½" x 6" the children made pictures or scribbles with household cement; then used knives to spread the cement evenly. Sometimes the pupils spread the cement, other times they did not. Some gobs were planned, while others just developed into something by accident.

Tiny Indian beads of the type used in Indian belts, beads from strings of beads, sets of stones from old jewelry, pearls, sequins, and small tile beads, fancy buttons, colored pieces of glass from a kaleidoscope, and so on, were either placed on with tweezers, or poured onto the cement.

Among our aims were: attempting to get interesting effects, watching contrasts in lights and darks, combining different types of beads, using all sizes, planning various textures according to the types of beads, and making use of the possibility of building them up.

IRENA MARIS
Teacher, Third Grade, Cannon School
Danville, Illinois

Gifts from Gourds

WHEN gourds are dry, and light in weight, they are ready to be used for craft work. Only a few simple tools are needed, such as coping saw, knife, long-handled spoon, and paintbrushes. You will also need sandpaper, wood glue, and some enamel for painting.

To make a stemmed vase for flowers you need a gourd with a long straight neck. Saw in two places: (1) near the top, and (2) just below the base of the neck. Scrape the seeds and fibrous tissue from the inside of the gourd with a spoon. Sand the edges that have been sawed. Next glue the bowl to the stem. The vase may be left in its natural color or painted with colored enamel. We left one gourd natural color because it had a pleasing design due to mildew! Articles can be made waterproof by painting the inside with melted tar.

For a lamp, choose a gourd with a large symmetrical bowl, and a neck at least four inches long. Saw the top from the gourd. Remove the seeds and sand the top edge. Bore a hole near the base of the lamp, large enough for the cord. You can use a drill, or the end of a knife. The fixture for the lamp can be obtained from any store that sells electrical equipment. The fixture should be the type that has a rubber disc, so it can be fitted into the neck of the gourd.

Before inserting the fixture, remove the wire from the socket. Insert the wire through the hole in the base of the lamp and bring it up through the neck. Next fill the bowl of the lamp about half full of rock and plaster to give it weight. Attach the wire to the socket and fit the rubber disc in the neck of the gourd.

Other gifts easily made from gourds are clown-shaped coin banks.

OLIVE HOWIE
Teacher, Third Grade, Public School
Mineral Springs, North Carolina

American Children Make Japanese Dolls

EDNA R. SCHMALBECK
Teacher, Third Grade, Brighton School
Seattle, Washington

WE DEVELOPED an easy, effective method of making papier-mache figures in my third-grade class. Beginning with an ordinary sack (paper bag), using rolls of newspaper, wallpaper paste, and strips of paper towels, we made dolls that enriched our social studies unit on Japan. They were simple enough so that every child was able to realize satisfaction from his work.

The finished dolls showed typical features, dress, hair styles, and customs of the Japanese people. By the end of the project, the mothers had become so interested that they helped the children dress the dolls, and many mothers came to school to see our display when it was completed.

Easy-to-Follow Directions:

Crumple a bit of newspaper into a round ball the size you wish the head to be. Place this in the end of the paper sack and tie it off with a string to form the neck.

Next, make two rolls of newspaper of two thicknesses each. One should be about 24″ long, the other about 16″. Wet these rolls with paste to hold firmly, and tie them at the center. The shorter piece will form the arms and the longer one can be bent down for legs. Cut holes in the paper bag to slip the arm piece through.

Then, pad the body part a bit and cover the whole figure with strips of towel wet with paste. Keep the figures slender. Turn up the feet and bend the arms to the desired position before drying.

When the figures are dry, paint the whole body with tempera paint and make the facial features. Glue on black yarn for hair and arrange in the correct style. For the woman, it may be finished with flowers.

A pattern for a kimono can be made by the class and taken home to help the student in making the garment. Use gay colored cloth for women and black for men.

For sandals draw around the foot on a piece of construction paper. Cut two the same size. Staple a piece of yarn to this to come up through a slit in the foot, separating the big toe from the rest. Tie the ends of the yarn back on the ankle. The photograph at the bottom of the page shows stages in making one of the figures.

These Japanese dolls are very colorful. The same papier-mache figures may be used to enrich other social studies units by changing features, costumes, and colors.

We Try Japanese Brushwork

FLORENCE Y. STOCKING
Teacher, Colonial Acres School
San Lorenzo, California

ORIENTAL brushwork for fifth-graders? My group insisted on trying it after seeing an exquisite color film on the art of Sumi painting *(The Sumi Artist: Chiura Obata,* Lobett*; 10 min.; $150.00). The film became available to us at the time of Bunka Sai, a Japanese Art Festival held recently in our community. There the children had seen exhibitions of judo, kabuki dancing, and puppet shows, as well as traditional paintings on silk or rice paper done in the characteristic Japanese style called *Sumi*, named for the ink made of lampblack and glue.

Perhaps a better reason for their readiness was Joyce, a class member of Japanese descent, who had often shared with us prized objects brought by her grandmother from the Japan of an earlier day. Her chrysanthemum kimono with gold-thread obi sash, the silk folding fans, getas for her feet, obashi (chopsticks)—she had shared them all. For a play we put on, she coached the girls in a parasol dance, and she taught us to sing "Momotarosan"—in Japanese.

The children, then, were already sensitive to the beauty and subtlety of the Oriental approach, and seemed quite entranced while viewing the film. (Billy was one of these. Later he did the delicate flowering branch you see here—remarkable for a "three-base hitter," or for anyone!) By means of "You Are There" closeups, a variety of flashing brush strokes was demonstrated, and we watched lightning execution of the vigorous line drawings. Brilliant black and white sketches grew from a single bold stroke before our eyes.

No discussion of technique or materials interrupted the mood caught from the film. At its close, paper was ready, and paintboxes with ordinary round brushes. Swift, light strokes of thirty children at tiptoe interest, fully absorbed in creative work!

In minutes all were finished—eager to see their neighbors' paintings, and to show their own. There was no comparing with some preconceived standard. Each child experienced an expression—freshly, wordlessly, and in sheer delight. Later, we arranged a bulletin-board display, and wore Oriental costume to welcome visitors who came to see our Sumi paintings. It was a high light of our year—a bond uniting a somewhat heterogeneous group in a pleasant little experience. (For a book, *On the Laws of Japanese Painting*, by Henry Bowie, send $1.95 to Dover Publications, Inc., 920 Broadway, New York 10, N.Y.)

*Lobett Productions, 2002 Taraval St., San Francisco 16, Calif. Sale only; no rental.

Children learn from another culture, try its art, and appreciate its contributions.

Photographs on these two pages, showing samples of fourth-graders' stitchery, came from Lillie B. Adams

Starting Stitchery

STITCHERY, a practically new adventure in art classes, has become one of the most interesting, most sought after activities and one which turns up few inhibitions to combat. Children are ever eager for a new experience. My class was no exception.

Many materials can be used, but for beginners, burlap and vegetable bags backed by burlap are the most satisfactory. When using a soft material, the thread is likely to be drawn too tightly, making the material pucker. To aid my class in getting started quickly, I cut and stitched the material into such simple things as mats, wall hangings, and bags.

Cotton rug yarn proved to be most satisfactory for my group of stitchery beginners. Because it is large it works up quickly, and it can be found in many beautiful colors which appeal to children. It does not snag or curl.

With the materials ready, all began to work with freedom. "Think of your material as the paper, and the thread and needle as the paintbrush." Children worked at their desks when sewing small pieces, and on the floor or table when doing larger ones. In the beginning, very little instruction was given, except to suggest that they take very small stitches on the underside of the cloth so that the "painting with thread" would be on the right side. Soon they started experimenting, discovering new stitches for themselves. Later a few basic ones were taught.

LILLIE B. ADAMS
Teacher, Fourth Grade, Bolton School
Atlanta, Georgia

Stitchery Adventures

JENNIE THOMAS
Art Consultant, Central Schools
Holley, New York

A NEEDLE is a woman's traditional instrument of self-expression. Mariska Karasz, the most famous needlewoman of our time, paints with a needle instead of a brush. *Arts and Activities*, March 1957, p. 23.

The word *embroidery* suggests an embellishment. It serves to enhance wearing apparel. Peasant art is rich in embroidery.

Embroidery is done not only by women, but by men as well. After World War II, creative activity was introduced in the convalescent hospitals as a form of therapy. Creative stitchery ranked high. Men have excelled in this kind of work.

Materials

ON WHICH TO WORK—A variety of materials may be used. Many of them can be found at home. Any size of material can be used, depending on what you wish to make. Try any of these: sheer theatrical gauze for glass hangings, burlap bags washed and dyed, canvas, net, coarse netting, monk's cloth, onion bags, horsehair cloth, old wool blankets, curtain scrim, crinoline, muslin, linen, buckram, tarlatan, percale.

FOR APPLIQUE—Felt from old hats, velvet, corduroy, leather, flannel, organdy, knitted sweater, gingham.

YARNS AND THREADS—Cotton or wool yarns of various weights and textures, silk embroidery floss, cotton embroidery floss, crochet cotton, darning cotton, sewing machine thread, string, raffia, carpet warp, rug filler, thin copper wire, 4-ply Germantown yarn, Christmas ribbons and string, baling twine, needlepoint yarns.

TRIMMINGS—Beads, buttons, sequins, metallic scouring pads, hair, raffia, metallic yarns, rope, a variety of novelty yarns, teasel.

NEEDLES—Tapestry or chenille needles, size 17, 18, or 19.

DOWELS—Dowels are run through a hem in the top and bottom to hold the tapestry flat when it is hung. Use 1/2", 3/8", 3/4", or 1" dowels, depending on weight of the tapestry.

Ways to Develop Designs

Since this is to be a creative craft it is necessary to develop your very own designs. Design is everywhere. Look at the design patterns in your garden, your flower arrangements, fruits, and vegetables. Look at the blades of grass in your lawn, the leaves on the trees, the way the branches grow. Look at the cloud shapes in the sky, the wood in the woodpile, the bark on the trees. Commemorate them in stitches!

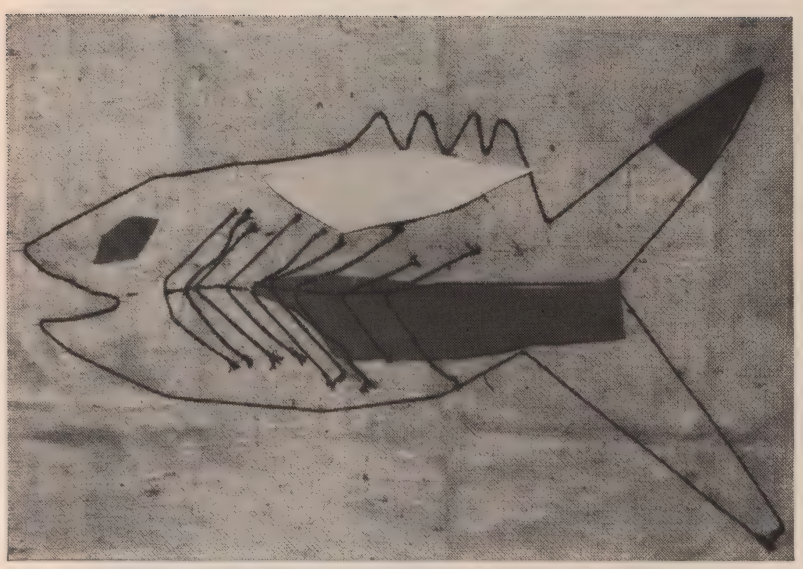
Keep your ideas simple. Begin at any logical point and the design will follow without effort.

FREE-FORM DESIGNS may be developed by dropping about a yard of string on a piece of paper. Trace around any lines you wish. These may or may not enclose areas. Choose the types of stitches that will enhance your design.

DESIGNS OF FREEHAND GEOMETRIC SHAPES are developed with varous sizes of circles, rectangles, and triangles, cut from old newspaper. Plan so that background areas are interesting.

SCRIBBLE DESIGNS made with crayons may help to get freedom and continuity in original design. Move your hand in large sweeps across the paper, around and around, up, across, down. Add more lines if needed, or erase some. Textures may be suggested in some areas.

FREEFORM SHAPES may be cut from newspapers. Pick out the few you like best and trace on your fabric. Perhaps some areas will be filled with solid stitches—others outlined only. A variety of yarns and thread will make the design interesting.



PICTURES FROM MAGAZINES supply objects with interesting shapes. Arrange on fabric or paper and trace where desired. Choose appropriate string or yarn to complete the design.

SHAPES FROM NATURE such as flower petals, stems, and leaves, can be used to plan designs on paper or cloth. Make use of veining, and directions of natural growth. Finish in your own chosen way.

VARIETY OF LINES for design may include horizontal and vertical straight lines, horseshoe curves, wavy lines, slanting lines, spirals, zigzags, circles, or dots.

Combinations of any of the above-mentioned ways may be used to produce creative designs.

Kinds of Stitches

FLAT STITCHES are simplest. Also called the running stitch, it can be varied by size, direction, thickness, color.

SATIN STITCH consists of single flat stitches taken close with an even tension.

STEM STITCHES are also known as the outline stitches. Worked row on row, they make excellent filling for background.

LOOPED STITCH is the buttonhole stitch.

CHAIN STITCH in its simplest form loops the thread under the needle every time it is drawn. (Lazy Daisy is a variation of this stitch.)

KNOTTED STITCHES are French knots made by winding thread around needle once, twice, or even three times.

COUCHING STITCH is made by tacking heavy yarn or braid at intervals with lightweight thread or yarn.

HOOKING STITCH is made by drawing the thread through the material and allowing loops to extend on the right side of the material to form pile.

OTHER KINDS OF STITCHES are illustrated below.

1. Chain Stitch
2. Short Y Stitch
3. Long Y Stitch
4. Plain Running Stitch
5. Closed Running Stitch
6. Lazy Daisy
7. Cross Stitch
8. Zigzag Running Stitch
9. Feather Stitch
10. Catch Stitch
11. Blanket Stitch
12. Double Cross Stitch
13. Bundle Stitch
14. Lazy Daisy Tied Twice
15. Fern Stitch

How to Select Your Materials

Your designs may be beautiful and your technique perfect, but your work will never be completely successful until you give an equal amount of thought to the selection of your materials. Your choice of background material and color is important. Next in importance is the use to which your embroidery will be put and the kind of wear it will receive.

Color Schemes

A color scheme may consist of one, two, or more harmonious colors. The colors of yarn depend somewhat on the background. Preferably use an uneven number of colors. The warm bright colors are reds, yellows, oranges. The dark or cool colors are the blues, greens, violets, and browns. The neutral colors are black, gray, and white.

Kinds of Designs

Portraits (drawn freehand); animals; landscapes; figures; holiday symbols; flower designs; free form; abstractions.

Transferring Your Designs

Some can be drawn directly on the background material. For others you may get carbon paper and carefully trace *your own original design.*

Things to Make

Luncheon mats; curtains; pocketbooks; hangings; designs for screens; bed covers; cushions; rugs; bonnets; beanies; mittens; sleeveless jackets; designs on aprons, dresses, blouses; pot holders; belts; scarfs; chair seat covers; stool coverings.

Evaluation of the Project

1. Chief value and great beauty of yarn embroidery lies in its possibilities for originality of designs and color schemes.
2. Look at it from a distance now and then to see if you are choosing the most effective colors.
3. Does the design carry well?
4. Is the design interesting?
5. Are the background spaces interesting or does it look empty?
6. Are the colors and textures repeated in various parts of the design?

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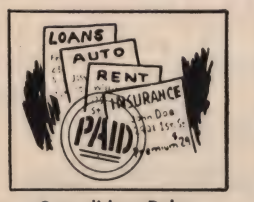

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Music Appreciation

(*Continued from page 26*)

The father stumblingly hummed the tune which had put the babe to sleep. No sooner had he started ta-de-daaing the familiar air than several of my little folks shouted, "That's Brahms's 'Lullaby!' "

This delightful experience convinced me that small children are ready for the very best we can give them in music. I played "Londonderry Air," and after a few times they hummed it and were soon able to tell me the name.

When the children fell in love with the story of Hansel and Gretel, I played "Hansel and Gretel's Prayer," telling them that Humperdinck wrote the music. Very soon they began to hum the plaintive tune, making it very forceful as the lost children plead for protection. When the piano went higher than their voice range, the little hummers picked up a lower note and followed to the end.

All of this musical experimentation was in the spirit of fun and the children seemed to want more. One day I played the record, "For Elise," and told them that this pretty little song had been written for a little girl named Elise, by a man named Beethoven. They enjoyed repeating the names after me. "It might have been written 'For Johnny,' or 'For Susanne,' " I said, pointing to Johnny and Susanne, "but it was written 'For Elise.' "

A few days later when I played the same piece on the piano, Kathy spoke up at once, "For Elise."

As I think over this first year these children have spent in school, and realize that they have learned to know by name and tune four classics, I am certain that music appreciation shall always find a place in my kindergarten curriculum. And at what better time of the day could this happy experience come than during relaxation period?

NOTE: The author teaches kindergarten at the Thomas P. Ryan School, Alum Rock District, San Jose, Santa Clara County, California.

The Forgetful Mrs. Krenwinkle

(*Continued from page 29*)

speech for the company banquet tomorrow night. And don't forget where you put it. It's very important. Perhaps you should tie a string around your finger."

After Mrs. Krenwinkle had found the safest place in the house for her husband's speech, she tied a string around her finger. Not only that! She tied on a second string to remember why she had tied the first string!

Then she took a bus downtown to do her shopping. But as usual she forgot her shopping list and came home without any groceries. As she came in the door, the telephone rang. It was Mr. Krenwinkle.

"Mrs. K.," he asked, "have you put my speech in a safe place?"

Mrs. Krenwinkle smiled. "Why, of course, dear. I put it . . . . oh, dear! Oh, dear! Where did I put it?"

Mr. Krenwinkle growled. "Didn't you tie a string around your finger?"

"Ye—ye—yes, dear," stammered his wife. "I tied two strings. But I can't remember what they were for."

"Oh, dear, Mrs. K. This is terrible! I *must* have that speech tonight. I've got to practice. Try to remember where you put it and have it ready by the time I get home."

Mrs. Krenwinkle searched frantically. "Where did I put it?" she sobbed.

She looked in the bureau and through all the dresser drawers. She looked in all the closets and under the sofa. She even looked in the refrigerator and the washing machine. But she couldn't find it.

"Perhaps I left it on the bus when I went shopping for groceries," she thought. But when Mrs. Krenwinkle finally found the bus driver with "The Forgetter Box," the speech wasn't there.

"Where, oh where can it be?" she sighed.

Then she looked up and saw a sign which read: "Are you a forgetter?"

"That's it," Mrs. Krenwinkle exclaimed. "A memory school. Perhaps they can help me."

She walked into the building and told a girl at the desk about the lost speech. The girl gave her directions to the classroom. Of course, Mrs. K. forgot them immediately. She turned right instead of left and ended up right back where she had started.

"My, my," the girl said. "You do need help. You are a very bad forgetter. I'm afraid we could never help you to remember in just one day."

Mrs. Krenwinkle sighed and walked sadly away.

On the way home she went through the park. She sat down on a bench and started to cry.

"Oh, dear. What shall I do now? Mr. K. will never forgive me. If only I could remember."

Just then she heard the sound of children laughing.

Mrs. K. looked up. A big elephant was reaching his trunk over the iron fence for peanuts. "My, my, that elephant's trunk reminds me of a teapot. I never realized how much an elephant and a teapot look alike. Elephant! Teapot! That's it!" she shouted. "Now I remember. I put the speech in the gray teapot!"

Mrs. Krenwinkle was so happy that she jumped up and down and bought peanuts for the elephant and all the children.

"If an elephant's trunk reminds me of a teapot, perhaps I can remember other things by association. I'll try to have everything remind me of something else. It'll be like a chain. 'Reminds me of.' It's a game to help me remember." Mrs. Krenwinkle was delighted.

"Let's see. If the elephant reminds me of a teapot, and a teapot reminds me of a speech, and a speech reminds me of Mr. K— good heavens he'll be home in a minute. It's time to cook his dinner. Cooking dinner reminds me of a stove and a stove reminds me to light it."

Mrs. Krenwinkle laughed.

"It works! 'Reminds me of' really works. What a wonderful way to remember."

When Mr. Krenwinkle came home that night, Mrs. Krenwinkle stood proudly at the door with the speech in her hand.

"Well, my dear, I see you've found my speech. How did you remember?"

Mrs. Krenwinkle just smiled. "Reminds me of!" she said gaily and went to make a pot of tea.

Susan's Good Idea

(*Continued from page 27*)

the breakfast neatly on a tray and Daddy helped her carry it up to Mother's room.

"Breakfast in bed!" exclaimed Mother happily. "What a big surprise!"

And when Mother opened the pink box tied with blue ribbon from Daddy, and the little white box tied with red ribbon from Tom, she *really* was the most surprised person in all the world!

And the happiest family in all the world were Daddy, Tom, and Susan. It was such fun to surprise Mother, especially on Mother's Day.

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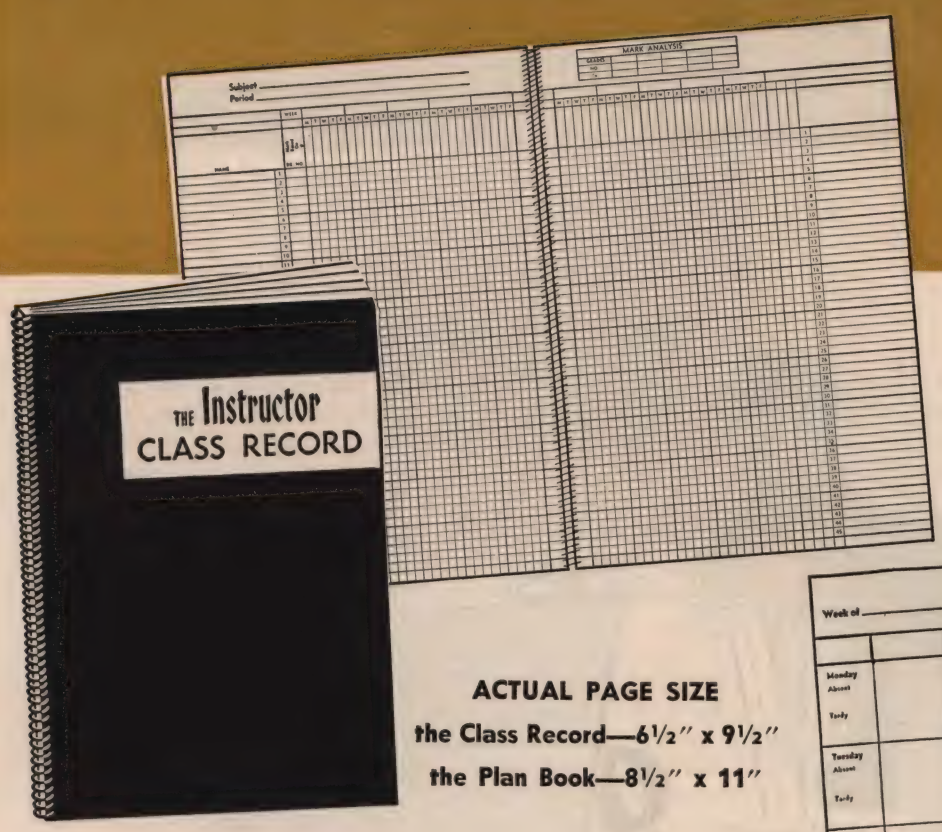

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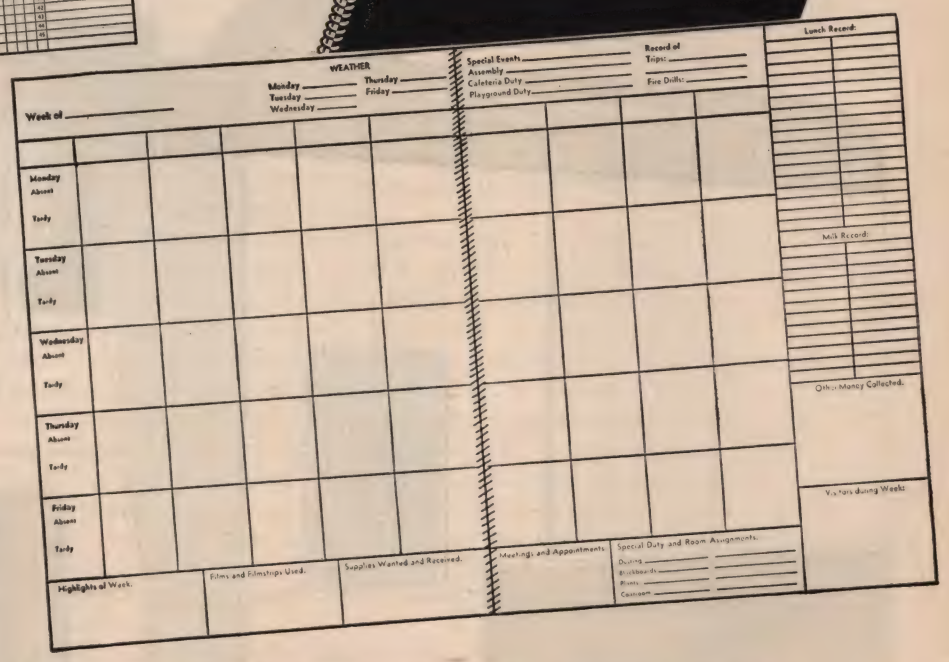

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What would you have done?

Ellen Snavely tried more than one

STRATEGY with W.K.

He was, by far, the smallest boy in the class. He was also, by far, the most untidy. He had a seemingly uncanny capacity for coming completely apart at each and every one of his small seams. Whatever loving care his mother expended in selecting, washing, and pressing his wearing apparel was so much wasted energy. By the time small William Kleinhert (or just plain W.K. as he preferred to be called) had survived the hazards of a three-mile school-bus ride he invariably looked as if he had stepped directly from his own bed into the classroom.

If his outfit for the day boasted zippers, these zippers were sure to be open. If he wore a shirt with buttons the buttons hung on one side of his small front and glared savagely at the empty buttonholes on the opposite side. If he wore an undershirt the world was never left in ignorance of its existence for it hung limply a good two inches below his outer one. His socks, somehow, achieved a fashionable look as they flopped gaily over his tiny, untied shoes.

And his pockets! His pockets were patches of sheer wonder and mystery. They were always so loaded with the essentials necessary to W.K.'s very existence that they produced queer humps and lumps and added a generally disfiguring note to his small person. Sometimes, in fact, they were so loaded that sitting down was in itself a dangerous experiment.

W.K. boasted a beautiful type of childish integrity, however, in that he *was* what he *was,* consistently. His methods of second-grade housekeeping coincided exactly with his appearance. His desk almost defied description and the floor around it was constantly littered with quantities of small snippets-of-this and large wads-of-that.

After many futile skirmishes with W.K., I had, by and large, given up on the problem of his personal appearance. After all, I told myself, reasonably enough, that was a home problem. So aside from my three daily axiomatic commands of, "William, please step out of line and tie your shoes before we go to the cafeteria," and "William, please zip the front of your jeans now," and "William, please button your shirt," I ignored the other deviants of his appearance. In like manner I was pleasantly vague about the new hair line he developed during a seatwork period.

Concerning his housekeeping methods, however, I was grim in my determination for improvement. After all, I told myself, *this* was a school problem. We had a beautiful new school building and W.K. had a polished, unmarred, blonde desk of his very own. I was strong and righteous in my determination that it was going to be kept as *I* thought it should be kept!

My first bit of strategy in this line of attack was to move pretty, little immaculate Ann into the desk beside W.K. Ann was always perfection from the ends of her gleaming, silky curls to the toes of her little red polished shoes. Moreover, you could lift the lid of *her* desk at any unexpected moment and find pencils with pencils, workbooks with workbooks, crayons in neat rows in her crayon box, her tablet with both the front and back covers intact, and her clay wrapped neatly in its cellophane bag beside her scissors, Ann, I was sure, would offer the proper incentive. I hoped for a miniature keeping-up-with-the-Joneses reaction from W.K. Ann, to be sure, wrinkled her dainty nose slightly at the proposed change but made no audible comment. W.K. accepted the change with his usual delighted grin.

By the end of the first day I could detect no phenomenal improvement in either W.K.'s desk or his surrounding territory but I chided myself for my impatience. After all, I thought, a good vaccination doesn't take in a single day but just look at its long-range value. The second day passed and no miracle occurred, but the third day produced a rather sharp two-page note from Ann's mother. It said, in essence, that while she firmly believed in democracy in our public schools, could she also suggest there just might be a happier arrangement than the one I had devised? I surrendered, and Ann moved joyously back to her old desk.

Strategy Number Two consisted of the talking-it-all-over-calmly technique. I kept W.K. in one recess and patiently enumerated his many blessings. W.K. grinned at me in good-natured agreement and we ended on the lofty note of "no good housekeeping —no recess." Patiently, he helped me hunt for the missing pages of his writing pad. He was entranced when I got out my stapler and with swift click—click—clicks fastened together all his mutilated workbooks. With good feelings on both sides we put his assorted crayons in a new matchbox; retrieved his clay from between the pages of his reader—after having first removed his scissors from said clay. I sighed with pure pleasure at the results of our joint labors, and W.K. grinned happily.

At afternoon recess time I routinely checked W.K.'s desk as part of our bargain and I was appalled! "No *human* being," I muttered grimly, "could make such a mess in so short a time." But the evidence to the contrary was overwhelming.

To the whole general confusion of his desk this time, W.K. had cheerfully stirred in the minutest pieces of green clay carefully snipped with scissors. There were literally dozens of these tiny sticky blobs on top of his books, around his books, and in his books. Together, we did a repeat performance of our morning's activity, and W.K. and I each had exactly two minutes of that play period to retire to our respective washrooms to repair the damage. Two dreary days of this type of routine brought me to attempt Strategy Number Three.

Strategy Number Three was based on the old premise of no responsibility—no privileges. If W.K. couldn't, or wouldn't, accept any responsibility for his possessions, and the school's, he would have to surrender all his extra tools and then earn them back. Forthwith, I collected his offending scissors, his clay, his marbles, his crayons, odd bits of wood, and a few small stones. My admonitions during this process bore slight resemblance to any of the many scientific things I had read in a dozen or so books on child psychology. "Young man, when you can show me that you know scissors are to cut out pictures with and not to use on hair and clay during school hours, you may have yours back. Likewise, when you have learned to use crayons to make pictures on paper, *not* on the inside of your desk, I'll give you back your crayons."

At this point I held my breath while I waited for some clear-thinking second-grader to point out politely that W.K. couldn't possibly prove all those things if he didn't have any equipment to prove it with, but for once, even the brightest ones were blissfully stupid. To polish off the battle, I also had him bring all his workbooks to my desk to be taken only with my permission.

If you have ever spent any time with thirty-five or forty small children you can accurately predict the results. It came spelling time. All the pads were ready and opened at the proper places and then a small hand shot up. "Teacher, my pad is on your desk." My low controlled voice answered, "You may get it, William." And small W.K. made a start for my desk, stopping only once, to tie a loose shoelace.

In unrelenting, rapid succession came seatwork time and writing time, and art period, and with each change the small hand waved and the same question was put to *(Continued on page 77)*

The Coconut

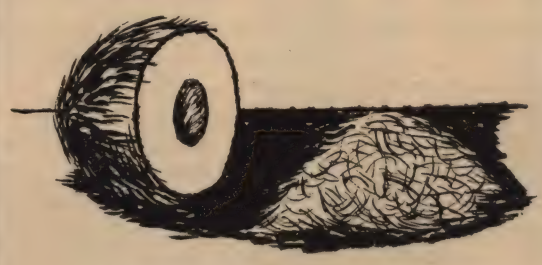
Story and Illustrations by CHARLOTTE R. STUBENVOLL

1. This is how a coconut looks when it is hanging on the tree.

2. This is the way it looks when the outer shell has been pulled off.

3. Coconuts grow on tall palm trees where the weather is always warm.

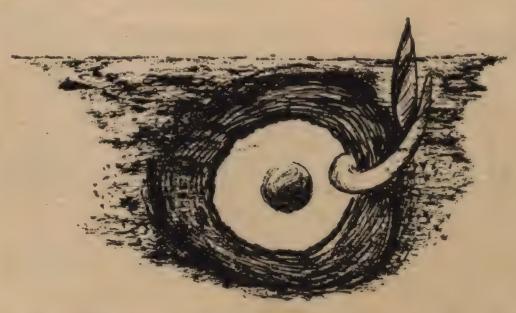
4. Every coconut has milk inside. The milk is good to drink.



5. The inside of a coconut is very white and hard. This part can be grated or shredded. It tastes good.

6. Many people who live where coconuts grow use the hard empty inside shell for dishes.

7. Many coconuts have floated across the ocean from one warm land to another.



8. The winds blow sand over the spot where coconuts wash ashore. Soon new trees begin to grow.

9. When the tree is old enough it has flowers. Then it grows coconuts.

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.... interesting
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. . . . yes . . . . no

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. . . . characterizations . . . . length

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. . . . now and then
. . . . never
. . . . just for programs

On the whole do you find the verse:

. . . . suitable for your grade
. . . . too highbrow
. . . . good verse but too advanced
. . . . too lowbrow

Dramatic material is of many kinds: 1. how other teachers encourage creative dramatics; 2. play production and costuming; 3. frameworks to develop creatively; 4. multiple-grade operettas; 5. puppet plays; 6. shadow plays; 7. comic skits; 8. pantomimes. Circle the three numbers on the left to indicate those that will be of greatest help to you.

1 2 3 4 5 6 7 8

If you use formal plays, check three subjects you would prefer:

. . . . American history . . . . biography
. . . . ancient history . . . . science
. . . . fairy tales . . . . language
. . . . arithmetic . . . . . .

Are the suggestions included on the art pages clear enough to make you feel that you can go ahead with a similar activity in your own classroom?

. . . . yes . . . . no

Check the three things you most hope to find each month on the art pages.

. . . . holiday suggestions
. . . . using new materials
. . . . craft ideas
. . . . correlations with other subjects
. . . . construction

Circle the three numbers on the left that correspond to *The Instructor* covers you thought most attractive.

1 2 3 4 5 6 7 8 9

Check the review columns you would continue.

. . . . films . . . . books for children
. . . . filmstrips . . . . Made to Order
. . . . records . . . . New for You
. . . . textbooks

Would you like more picture pages, even though it might mean the elimination of something else? What?

. . . . yes . . . . no
. . . . one large photograph on a page
. . . . several small pictures
. . . . a drawn poster

If you could have more of one feature in the magazine, what would it be?

. . . . . .

What I like most in *The Instructor*

. . . . . .

. . . . . .

What I don't like

. . . . . .

. . . . . .

The Turtle Who Belonged to Someone

(Continued from page 27)

the other turtles." And that is just what the zoo keeper did.

One day, one of the zoo keeper's helpers said to him, "There is Someone who comes every day just to look at the turtles."

There were many turtles in the zoo. Among them was the green-and-yellow one. When the zoo keeper went to look, he saw Someone looking at just *one* turtle—the green-and-yellow one!

"Do you like that turtle?" asked the zoo keeper.

"Yes," said the boy. "He looks happy and well now."

"Turtles like a lot of water," said the zoo keeper. "They like to eat in the water. They like to see their food floating on the water about them."

"Oh," said the boy. "I did not know that."

"A turtle likes a place that is warm," went on the zoo keeper. "If it is too cool, a turtle will not eat or move around much."

The boy was watching the turtle as he listened to the zoo keeper.

"Someone left that little green-and-yellow turtle on our doorstep. I am sure that Someone wanted it to be happy. I wish that Someone could see it now," said the zoo keeper.

Suddenly the boy turned to the zoo keeper and cried, "But Someone *does* see it and *I* am the Someone who left the turtle here. I wanted it to be happy and have a good home. I know that I could take good care of it now."

The zoo keeper smiled at the boy. "Come along with me," he said.

When the green-and-yellow turtle left the zoo that day, it was wading around in its dish with the tree in the middle.

At home Someone put the dish in a warm place. Someone saw that there was enough water and food to keep the turtle very wet and well fed. For Someone had learned that that is the way a turtle likes things to be.

May Day in Dinkeyville

(Continued from page 29)

mentioned *what* Queen would be arriving the following day. After all, Queen Esmeralda *was* expected. The papers had said so.

The people of Dinkeyville smiled happily that night as they put out their cats, and locked their doors, and switched off their television sets, and went to bed.

There were no buses running on Main Street in the morning. No cars. No trucks. No water sprinklers. And no junk men. The Chief of Police had seen to that!

All was excitement. Both sides of Main Street were crowded with people waiting to see the Queen.

But it wasn't Esmeralda that headed the parade that morning—it was Queen Polly O'Shay.

Well, this was quite a surprise to the people of Dinkeyville. It was so quiet on Main Street that you could have heard a pin drop. Then a little old gentleman remembered about May Day. "Here comes the Queen," he shouted. The crowd caught on right away. "Hurrah for the Queen of the May!" they cheered.

Balloons floated high in the air, just everywhere . . . compliments of Mr. Blowhard.

Polly O'Shay smiled her prettiest smile. And Bertie Bright scattered pink rosebuds before her, all the way to the City Hall.

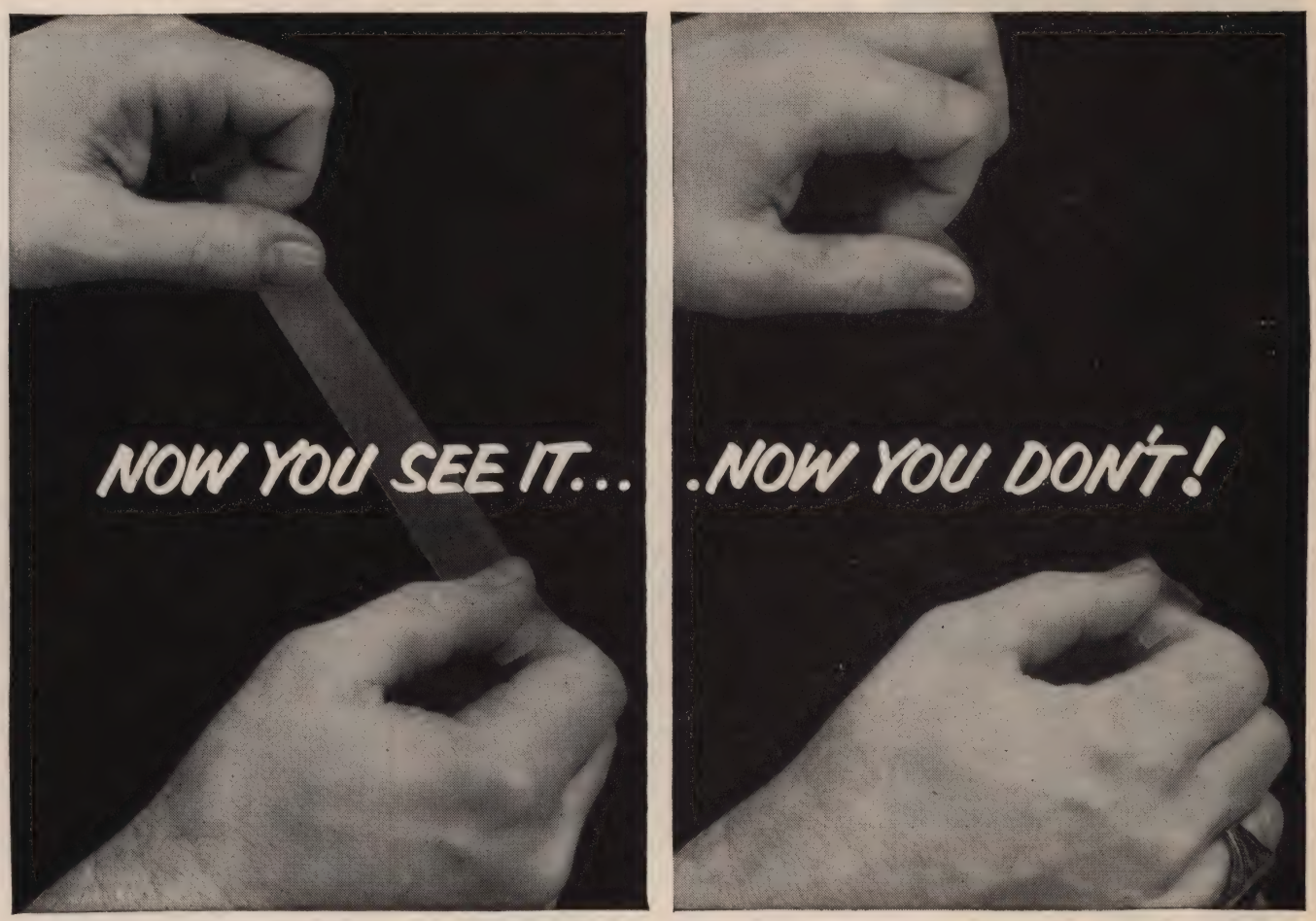
Then everyone trooped inside for a party. Mr. Merrywhiskers, the baker, brought a chocolate cake. Mrs. Sweet provided the candy. Mr. Button, the butcher, supplied the hot dogs. Mr. Goodmeasure, the grocer, unpacked the buns, and mustard, catsup, pickles, pop, and bubble gum.

One surprise followed the other. Then came the biggest surprise of all. Just as the refreshments were being served, a silvery skymobile buzzed down from overhead, and landed on the lawn outside the City Hall.

It was Queen Esmeralda from Mapomania, looking tall and beautiful, just like her pictures. Immediately heads appeared at the open windows. "Here comes Queen Esmeralda!" piped a little old lady. "Hurrah for the Queen!" cheered the crowd.

The Queen shook hands with the grownups. She hugged the children. And she kissed all the babies. Then the Mayor made a short speech, and the party began. Everyone ate and ate. Afterwards they played hide-and-seek in the wide marble halls. But the two queens went off and played a game of hopscotch all by themselves.

That evening the Dinkeyville newspapers were selling like hot cakes again. "Double Celebration!" proclaimed the headlines. "Two Queens in One Day!" And there was a picture of the two queens, right on the front page. Yes, sir, May Day was a big day in Dinkeyville.



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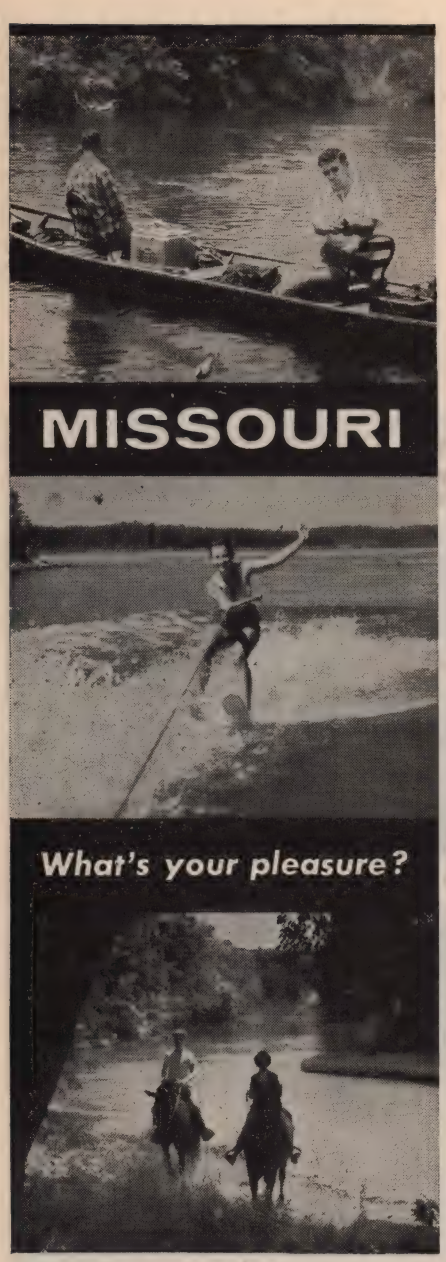

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(*Continued from page 51*)

"The great day arrived. Parents and friends came from far and near. We were all placed on the long tables in the gymnasium. Children and grown-ups came around and picked us up or thumped us to hear our tone. Then people sat down to listen to the sixth-graders sing.

"Well, I listened to every selection, and I must say I was very proud of those children. But I was especially proud of James. If he hadn't decided to make me, I couldn't have told this story."

Give Them Something to Remember

(*Continued from page 41*)

First grade was over—all too quickly—and there it was—September, 1952. *You* were in the second grade now. These names were added to the roll call.

(*Announcer introduces by name each child who entered as a new pupil in the fall of 1952. They stand at stage center.*)

(*Enter second-grade boy and girl in Indian headdresses and stand in front of the group of new class members.*)

ANNOUNCER—Here you were in second grade. You were growing up, and your school was growing too. In fact, the little frame building was bursting its seams. What's more, it was evident that more pupils were coming each month, so construction was started on a new building—a three-room concrete-block structure which would someday become an all-purpose activity room for a 20-room brick school with facilities to educate 700 elementary-school children.

(*Chorus sings "Ten Little Indians."*)

ANNOUNCER—Second grade was another exciting year. You had learned that school was fun—full of interesting surprises. There were new things to do. You learned to paint and color, you learned about your town, the fire department, and the friendly policeman. You took field trips. You even visited a *farm!* All this you did under the friendly guidance of your second-grade teacher, Mrs. ———. And, here she is.

(*Class applauds as second-grade teacher enters and stands with students in front.*)

(*Chorus sings "Good Morning to You, Good Morning, Dear Teacher."*)

ANNOUNCER—Welcome, Mrs. ———. Thank you for coming to help us tell the story of this Sixth Grade. *You* played an important part in the life of each second-grader of 1952. *You* helped put meaning into the things they studied. You helped interpret the songs they sang—songs like:

(*As chorus sings "America," group returns to seats on stage. Stage Manager seats teacher on stage.*)

ANNOUNCER—Yes, let freedom ring—a freedom which says that each child in America is entitled to the best education which its community can provide. When you enrolled in the third grade on September 8, 1953, the new building had been completed. Your school now had ten classrooms, a kindergarten, a principal's office, and an enrollment of 424.

(*Chorus sings "Whistle While You Work."*)

ANNOUNCER—And here you were as third-graders.

(*Enter third-grade boy and girl in cub scout and brownie uniforms.*)

ANNOUNCER—Your class was growing too. Five more boys and girls joined your group. (*Same procedure.*)

ANNOUNCER—You had two different teachers during your third-grade year: Mrs. ——— ——— and Mrs. ———. Mrs. ——— is unable to be with us tonight, but she has written a letter to the class, which I'm sure you'll want to hear.

(*Stage Manager presents letter to Announcer, which he reads.*)

ANNOUNCER—Now, here is Mrs. ———, whom we are very happy to have with us this evening. (*Same procedure.*) Welcome, Mrs. ———. You took over in the middle of the year for the third-graders of 1953. Yours was a most important job—you helped them finish their basic readers. You checked their workbooks, corrected mistakes, and settled the fights at recess.

(*Boy and Girl sing as a duet, "Anything You Can Do I Can Do Better."*)

ANNOUNCER—Class, remember 1953? That was the year you rushed home from school to see Howdy Doody on television.

(*Chorus sings "Howdy Doody Song" as group returns to seats on stage. Stage Manager seats teacher.*)

ANNOUNCER—If you couldn't spell *clown,* you could spell *Clarabel.* You were growing up. Many of you had joined the Brownies and the Cub Scouts. Your school was growing too. Construction had started on an 11-room brick building. You could hardly wait to start fourth grade in the fall of 1954 because you would get to go to school in the new building.

(*Chorus sings "God Bless America."*)

ANNOUNCER—Nine more boys and girls joined your class to make a total of 42 fourth-graders. Your new friends were: (*Same procedure.*) And once again a new teacher, Mrs. ——— ———. (*Same procedure.*) Welcome, Mrs. ———. It's September, 1954 . . . and here is your class of fourth-graders in Room 109 of the brand-new St. Ann School.

(*Enter fourth-grade boy and girl wearing coonskin caps and carrying toy muskets.*)

ANNOUNCER—The year 1954 was the year the corridors of St. Ann School echoed with that favorite song.

(*Boy soloist and chorus sing "Davy Crockett."*)

The Nose Knows

To play this game, you will need a blindfold, a clock or watch, and several players.

One player is chosen as timekeeper. Another is chosen as "it" and is blindfolded. The rest join in a circle around him, holding hands. "It" has two minutes to touch noses of the other players and guess to whom each belongs. If he guesses right, that player leaves the ring, and "it" keeps on touching and feeling noses until his time is up.

The timekeeper writes down the number guessed correctly by each player when the time is up, and at the end of the game, the one who "knows the noses" is the one with the highest score. *Regina Sauro*

ANNOUNCER—Fourth grade was a big change. Class, *you* were no longer considered primary pupils. Along with reading, spelling, and arithmetic, you studied science, health, and social studies. You learned about this business of writing reports, and a new word was added to your vocabulary—homework. But, you learned your lessons well and earned that much desired summer vacation.

(*Chorus sings "Take Me Out to the Ball Game" while group returns to seats on stage. Stage Manager seats teacher.*)

ANNOUNCER—Summer passed all too quickly. The ball games were over, and the school bell was ringing again on September 6, 1955. Back you came again—this time as fifth-graders. Your group was so large now that you found your class had been divided into two fifth-grade sections. Ten more boys and girls took their places at desks beside yours. (*Same procedure.*) Your new teachers were Mrs. ——— ——— and Mr. ——— ———, and here they are to join you. (*Same procedure.*) Welcome, Mrs. ——— and Mr. ———. Without your guidance and teaching, these boys and girls would not be sitting here tonight ready to receive their promotional certificates. Class, can you remember one year ago when you were fifth-graders?

(*Enter fifth grade boy and girl. Boy wears Little League baseball uniform, carries ball and glove. Girl has box of popcorn. They stand stage center in front of class group.*)

Who Was It?

1. Who lived in a shoe?
2. Who pulled a plum from his Christmas pie?
3. Who fell from the wall?
4. Who had three bags of wool?
5. Who put the kettle on?
6. Who lost her sheep?
7. Who talked with a wolf?
8. Who fell in the well?
9. Who broke his crown?
10. Who fell asleep under the haystack? *Mildred Stofferahn*

Answers: 1. An old woman, 2. Little Jack Horner, 3. Humpty Dumpty, 4. Baa Baa Black Sheep, 5. Polly, 6. Little Bopeep, 7. Little Red Riding hood, 8. Pussy, 9. Jack, 10. Little Boy Blue.

ANNOUNCER—Here you were, and your favorite request in music class was:

(*Chorus sings "Battle Hymn of the Republic."*)

ANNOUNCER—Fifth grade was another exciting year. Many of you joined the school band. Others played on the basketball and softball teams. By this time, plans were under way to add an additional 11 classrooms and enlarge the cafeteria. You could see that the plans were being carried out when you returned to school as sixth-graders, September 4, 1956.

(*Girl soloist and Chorus sing "Que Sera, Sera—Whatever Will Be, Will Be," using piano sheet-music version with questions asked by teacher. Exit entire group, returning to seats on stage Stage Managers seat teachers.*)

ANNOUNCER—Yes, Sixth Grade, this was it—the big year! the year you took over School Patrol duty . . . the year *you* were top dog at St. Ann School. Six more students joined your class. (*Same procedure.*) Your teachers were Mrs. ——— and Mr. ———. (*Applause from class as teachers join new students.*) Welcome, Mr. ——— and Mrs. ———. We don't need to tell you. The school books have been put away, the reports are finished, the last assignment has been completed. This class is now ready to go to junior high.

(*Chorus sings "I Want to Go to Junior High." Exit entire group during first verse, returning to seats on stage. Teachers take seats. Entire class stands for second verse.*)

ANNOUNCER—Friends, you have just heard "This Is Your Life" . . . Sixth Grade of St. Ann School. However, please remember this is not the end, but the beginning of a long and prosperous academic career.

(*Piano playing "School Days" . . . up . . . and out.*)

End-of-Year Program

(Continued from page 26)

The children in Part Two were costumed to represent Japanese children. "When the eastern part of the world is turned toward the Sun, the children of the East start playing." Songs and games of Japan were used.

Part Three went like this: Announcers: "The Sun is important. Without the Sun, plants would not grow, the Earth would be cold, there would be no life on the Earth." Next, children representing farmers gave a verse about working in the garden, planting seeds, and depending on the sun and rain to help them grow. Children with cardboard replicas of vegetables as tall as themselves sang "Oats, Peas, Beans, and Barley Grow." An Announcer said: "Besides the Sun, flowers, fruits, and vegetables—all growing things—need rain. Rain comes from clouds in the sky." At this time, girls wearing paper petals around their necks to represent flowers and girls wearing cellophane caps and dresses to represent rain engaged in the following choral activity.

RAINDROPS—Drip-drop, drip-drop.
OTHERS—Raindrops are falling.
RAINDROPS—Drip-drop, drip-drop.
OTHERS—Flowers are calling.
FLOWERS—Give us a drink, give us a drink.
RAINDROPS—
Drip-drop, drip-drop. Drink all you need.
Drip-drop, drip-drop. You're welcome indeed.
FLOWERS—
We thank you once, we thank you twice.
Now we feel good. Don't we look nice?

During Part Four, a group sang a song about the stars while two groups of five children each made a star formation and did some simple dance steps. Verses about the stars were also given. Next Announcers told the audience: "Some groups of stars look like pictures in the sky. One group is called the Big Dipper. The North Star is always in the north." Children wearing cardboard stars framing their faces stood in formation to make the Big Dipper. The North Star (wearing a sign) stood north of the handle. After the class sang "Twinkle, Twinkle, Little Star," Announcers stated: "The Milky Way is a silvery band of stars. The band is made up of millions of stars." Then children wearing star headbands and carrying stars placed at the tips of balloon sticks did a simple dance drill.

"Brighter and nearer than anything else in the night sky is the moon," said the Announcers. "No plants, animals, or people live on the moon. It never rains or snows there. Many people would like to visit the moon but no one has ever reached it yet." A group of children recited a poem about the moon, and then the boys in space helmets (see photo) sang "The Rocket Ship" found in the February 1957 issue of THE INSTRUCTOR.

Happy Hill's Secret

(Continued from page 31)

"He's fine now," said Cousin Jack.

Anita climbed into the front seat beside her cousin. "Goodness me! He frightens as easily as my baby brother, Mike," she said.

Jack smiled. "I guess animal friends and baby brothers are a lot alike." Then he started Silver on a trot toward Happy Hill Farm.

Anita enjoyed the farm sights. There were big red barns, white houses shaded by tall green trees, cows grazing in the pastures, and chickens scratching in the front yards.

Just then she heard Cousin Jack say, "Ho! Here we are."

Aunt Jane was standing at the front door. "Welcome to Happy Hill Farm," she called.

Anita stepped off the wagon. She gave her aunt a big hug.

Aunt Jane smiled. "Would you like to help Jack settle Silver for the night?" she asked. She took Anita's suitcase.

"Oh, yes!" said Anita.

First she watched Jack unhitch the horse. Then Anita led Silver to the barn all by herself. Jack followed.

When the horse was in his stall, her cousin gave her a brush. "Here, you brush Silver's coat clean. And I'll wipe his coat with this cloth."

Anita looked around. She didn't see any coat hanging in the barn. "Where is Silver's coat?" she asked.

Jack's brown eyes danced with laughter. "Right on his back! A horse's coat is his skin. Now be gentle when you curry with that brush."

"Curry?" asked Anita. "I thought you said that I should brush his coat clean."

Jack grinned. "That's what curry means."

So Anita curried and curried. Silver neighed softly. His tail swished back and forth. And he neighed some more.

"Why does he neigh?" asked Anita.

(Continued on page 68)

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Happy Hill's Secret

(*Continued from page 67*)

Jack continued wiping the horse's coat. "That's his way of telling you he is happy. That is his song!"

Anita kept brushing down Silver's gray coat. The horse was so big! "I'm tired," she sighed.

"Why don't you try singing?" suggested her cousin.

"But I don't have a good voice!" Anita said.

Jack laughed. "Neither has Silver. He likes any kind of song."

Anita sang.

"This is the way I curry a horse,
Curry a horse, curry a horse.
This is the way I curry a horse.
So early in the evening."

Jack whistled and Silver neighed. Even Bessie the cow joined in with a long "mooo."

"May I milk Bessie tomorrow?" she asked.

"It's hard work," her cousin warned.

"It won't be so hard," she insisted. "Bessie and I will sing all the time."

Oh what a wonderful week that was! Anita listened to the animals sing as they worked. The horse neighed as he plowed the field. The cow mooed as she gave her milk. The chickens cackled when they laid the eggs.

Anita whistled as she helped Silver with the plowing. She hummed a tune as she milked Bessie. She sang when she gathered the eggs. Why, she even forgot to grumble when she wiped the dishes. She was too busy singing!

And now it was Monday. Time to go home. She walked up the train steps with her suitcase. She waved good-by to Aunt Jane, to Cousin Jack, and to Silver—but *not* to Happy Hill.

She was taking Happy Hill's secret home to Mother, Daddy, and Baby Mike. She had a wonderful present for them . . . a secret she had learned from a horse who neighed, a cow who mooed, and some chickens who cackled as they worked.

Anita knew where *her* Happy Hill was. It was at home with Mother, and Daddy, and Baby Mike.

The Worst about War

(*Continued from page 43*)

These might include nurses, scientists, ministers, priests, poets, artists, composers, musicians, farmers, architects, and builders. If the program is given out of doors, each civilian should carry a sign. Each exits after giving his occupation.)

BOY (*to Man*)—Dad, what did they mean—"the ones who might have been"?

MAN (*sadly*)—It's what I meant awhile ago when I said there was something worse than giving one's life.

BOY (*puzzled*)—I don't understand.

MAN—You see, Son, those first ones who passed—the military men—they *died*—

BOY—Yes.

MAN—By dying they gave up their futures. The things they might have done, the persons they might have been—they *died,* too.

BOY—Why, Dad—that's like dying twice!

MAN—Yes, Son—and more than that—the children they might have had—and the work *they* might have done. What of them?

BOY (*shaking his head*)—It's almost too much to think about. (*Drops his face into his hands.*)

MAN (*putting an arm about Boy's shoulders*)—Yes, Son, it is. It is too much to think about. Yet we must think about it—it's the least we can do. That's why we have Memorial Day.

BOY (*raising his head*)—But wasn't it an awful waste, Father? They didn't really settle anything, did they—those who died? The wars go on—

MAN—I guess it is up to us to decide whether it was a waste or not. (*He stands.*) That's our part.

BOY—We have a part in this, too? You? And I?

MAN—Each generation has a part in it, Son. It's never finished. But don't let anyone tell you the lives were wasted or that they died in vain.

BOY—But I don't see—

MAN—Look at it this way. It's all one great struggle—a struggle for the rights of man—for the dignity of the human being. It's been a long war, since the beginning of time—with many battles fought on many fronts. But victories have been won—our freedoms. You name them.

BOY—Freedom of religion, of speech, the press—

MAN—Freedom of assembly, of movement, democracy in government—these things did not come to us all at once, nor were they freely given. Each was bought with a price; and that price was blood. Men gave their lives, Son, that we might live as we live today. But that's not all they gave. They gave the lives they might have had, the dreams, the hopes, the aspirations that never did come true—for them. They gave all the accomplishments they might have used to enrich the world. The world is poorer for that.

(*Boy rises. They pick up fishing gear.*)

BOY—I feel pretty small in the face of all that.

MAN—No need to feel small. You have a part in it, too.

BOY—What can I do?

MAN—You can do what we all must do: first of all, appreciate your heritage; treasure your liberties; be jealous of your freedoms. And after that, be vigilant. Never let yourself be robbed of even the smallest of your liberties. When *one* is gone there is danger that all may slip away. (*Be sure this speech is given significantly.*)

BOY—When you put it that way, Dad, it sounds as though I had a big part. Do you think I'll be equal to it?

MAN—Why not? If you take your schoolwork seriously and do the best you can each year in all the different ways—at home, at school, at church, and in the community—you will be ready to do a good job as an adult. And that's what we need to prevent wars—a lot of adults doing a good job.

American History in Song

(*Continued from page 43*)

his wish that all that men fought for would ever be preserved. The Glee Club will close its program now with a musical tribute to the nation that Abraham Lincoln strove to preserve.

(*While sopranos hum "America the Beautiful," the altos recite the "Gettysburg Address" from "Fourscore and seven years ago" to "by the people, for the people." Then all sing the words, "shall not perish from the earth." This is followed by "This Is My Country."*)

MUSIC BOOKS USED

Music Americans Sing (Silver Burdett).

"Git on Board," *Folk Songs for Group Singing,* by Beatrice Landeck (Ed. B. Marks Music Corp., R.C.A. Bldg., Radio City, New York).

New Blue Book of Favorite Songs—Part I (Hall & McCreary Co., Minneapolis 15, Minn.).

Singing Together (Ginn).

The song "Who Is the Man?" and the information about it appear in *Treasury of American Songs,* by Elie Seigmeister and Olin Downes. This book may be found in some libraries but is no longer being published.

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Fraidy Cat

(Continued from page 40)

mean to do something? Would they leave the little dog down there, all alone and afraid? Before he knew what he was doing, he said, "I'll go down."

Suddenly everything was quiet. Mr. Hensley looked at him, a strange light in his eyes. Then the fire chief began to nod. "Yes," he said slowly, "I think maybe—"

Somebody got ropes and began tying them around Robbie. They were all talking at once.

"We'll let you down slowly," Mr. Hensley said. "Anything happens, you just yell. We'll pull you back up immediately."

"Anybody got a flashlight?" asked a second voice.

"Wouldn't do any good," answered a third voice.

"Stand back, everybody. Give us room," said Mr. Hensley.

A queer feeling gripped Robbie. His feet slid over the rim of the old well. Ropes tightened around him. He was going down, down, easing along the small shaft. It grew darker and darker. Cool, damp air rose from below. His elbows kept bumping against the rusty casing. Cold crept through him, stung his feet and hands. He wanted to call out, to be hauled back to safety. Once when something light and clammy brushed against his cheek, he almost did. But the whines of the puppy, louder now, kept him silent. "Don't cry, little puppy," he whispered. "I'm coming."

At last his feet touched something soft and furry. Bracing his back against the sides of the well, he reached down and clasped it in his hands. With the shivering mass held firmly, he yelled with all his might. At once the ropes tightened and he was being pulled up. Through the whole torturous time, he kept his eyes closed and held the puppy against his body.

Then he felt the warm sun and opened his eyes. Blinking, he looked at the people. Voices were babbling, hands were untying the ropes, and the woman with the apron was laughing and crying. Everywhere they were saying nice things about him. A man from the newspaper came and asked his name and how to spell it.

Robbie glanced through the crowd. He saw Jim Hunter and Bill Newcomb edging up. Suddenly all the shame and confusion of last night came flooding back. He turned his head, unable to face them.

Mr. Hensley said, "Come on, boy. Have a ride back to town on the fire truck. You deserve it."

A tug at Robbie's shirt made him turn around. It was Jim and Bill. They were looking at Robbie shyly. "Go ahead, Robbie," Bill said. "We'll bring your bike."

Robbie stared down at his shoes.

"And Robbie," Jim whispered. "Last night won't count. Not now. That was a very valorous thing, going down there. Lots more than getting a pigeon."

Shame kept Robbie staring at his shoes. If they knew how scared he had been, they wouldn't say that. He should tell them, be honest, no matter what had happened. But at that moment strong hands were guiding him toward the big truck, lifting him high on the driver's seat. Then the motor was roaring and they were moving away.

"That was a fine thing, boy," Mr. Hensley said above the roar. "A fine, brave, thing."

Suddenly Robbie could stand it no longer. The words came pouring out. "No, no! I'm not brave. I was scared. Awful scared."

"Shucks," Mr. Hensley said. "What difference does it make? You did it. That's what counts."

"But the knights of old," Robbie shouted. "They were never afraid."

"Sure they were," Mr. Hensley said. "Just like you and me and everybody. But they went anyway. Just like you."

Robbie sat up straight and let the good cool wind blow on his face. He felt like a brave knight returning home after a great victory.

Red Quiz

Red is sure to bring to mind
Reddish hues of every kind.
So I'm sure that you can think
Of these shades, from red through pink.

C - - - - y
C - - - l
C - - - - - - n
F - - - - - - a
M - - - - n
R - - e
R - - y
S - - - - n
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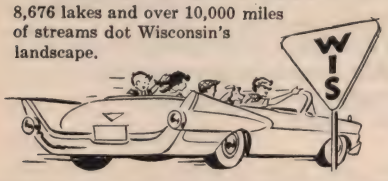

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A Reading Center That Teaches Teachers

(Continued from page 25)

a period of four weeks at the Center. A reading consultant teaches these classes, using a variety of classroom procedures in the developmental reading program. Teachers from the Buffalo Public Schools and the trainees are invited to observe this class for an entire morning. The consultant has a conference with observers preceding and following the observation. These conferences and the demonstration room give the observers an opportunity to see and discuss available materials and teaching procedures displayed and used during the demonstrations.

In-service training of teachers in the field. Upon request any of the Buffalo Public Schools may have a consultant for one, two, or three weeks. While in the schools, the consultant teaches demonstration lessons, conducts conferences, tests children with reading problems, discusses reading with parent groups, evaluates reading materials, and performs any other professional services requested by the principal.

THE CORRECTIVE PROGRAM

The corrective part of the program has two aspects: the analysis of the problem, and the follow-up procedures.

The diagnostic procedure consists of three sections: the reading analysis, the psychological evaluation, and the physical examination.

The reading analysis includes testing of silent and oral reading, timed and untimed word recognition skills, comprehension skills, spelling ability, and an estimate of a child's potential reading ability.

A school psychologist works with each child, individually, seeking a true evaluation of the child's mental ability. Together the psychologist and the parents discuss probable causes of the child's difficulty with reading.

The school doctor, the school nurse, and an audiometer technician conduct a thorough physical examination. The child's vision, hearing, and general health are carefully checked to be certain he is physically able to improve his reading ability.

The entire diagnostic program requires three half days at the Reading Center. When these appointments are completed, a case summary is compiled which culminates in a series of recommendations.

The recommendations list the needs of the child and suggest corrective techniques for each need. Accordingly, these needs are met by the home school, or by the Reading Center. In some cases the child's needs can best be met in his own classroom. If that is the case, a reading consultant visits that particular school, taking materials which can be used by the child's teacher. The classroom teacher, principal, and consultant have a conference discussing the case summary and recommendations. Frequently the child's parents are also present. Later the consultant may make a return visit to learn of progress and to suggest additional materials.

When a child's reading ability reveals so many needs that individual or small-group teaching is advisable, he is scheduled for at least two one-hour lessons per week at the Center. The parents, school psychologist, and reading consultant have conferences to better understand and guide the child. Suggestions are usually requested by the child's teacher and his principal.

ADDITIONAL SERVICES

Open house. Because the Reading Center is a comparatively new adventure, there has been a great need to acquaint the schools and community with its purposes and functions. To accomplish this, a series of "open houses" was held during the first two months of its operation. Teachers, supervisors, and administrators were invited to these meetings. The Center's program was explained and discussed, and a guided tour of the building was given. The same facilities have been offered to parents' associations and to professional organizations. Many groups have availed themselves of this opportunity.

In addition, the staff has held open house at various times for members of the Board of Education and for parents of children in both the demonstration and corrective groups. Principals and teachers of children in corrective groups have also made use of our services in discussing these children's progress.

Library. A library is maintained as a materials center. Sample copies of books, workbooks, games, records, and filmstrips for use in the language arts area are displayed. Teachers and principals are encouraged to visit the library to examine materials before making selections for their individual schools.

In addition to the materials, a file of tests and a publishers' file are maintained. The library also serves as a working area for trainees and consultants.

While the efforts and the achievements of the past year are gratifying in many ways, we are aware of the numerous problems still to be solved. We look towards a time when the Reading Center may provide opportunities for research, and for further work in preventing reading problems. Our aim, for that time and for now, is the improvement of reading instruction in the Buffalo Public Schools.

From Wheat to Bread

(Continued from page 44)

FIRST DOUGH—Ker-plop!

TROUGH (*sings to tune of "Row, Row, Row Your Boat"*)—
Roll, roll, roll our trough, gently we will go.
Merrily, merrily, merrily, merrily,
Fill it up with dough.
Roll, roll, roll our trough, to the steam we go
Merrily, merrily, merrily, merrily—
Steam will raise the dough.

BAKER—Well, we're through with our first machine now and we're ready to heat things up a little around here. (*Mixer enters. Steam Room enters.*) Here we have our steam room. The dough in the trough is put into this room where it will rise. Steam Room, what do you have to say?

STEAM ROOM—S-s-s-s-s-steam heat!

BAKER—Are you ready?

STEAM ROOM—Yes-s-s-s-s-s-s-s-s-s!

(*Baker pushes Trough with Dough into Steam Room.*)

CHORUS (*sings to tune of "Three Blind Mice"*)—
The dough is starting to rise.
The dough is starting to rise.

From time to time short filler items for girls and boys are used in the back columns of the magazine. We welcome, but cannot acknowledge, contributions such as quizzes, puzzles, jokes, riddles, and games. Items (except seasonal) not published in six months should be considered rejected. Those with stamped envelopes will be returned. Address: Girls and Boys, *The Instructor*, Dansville, N.Y.

See how it swells!
That's how it tells
The yeast is working with all its might,
Making it fluffy and oh, so light.
Did you ever think what a wonderful sight
Is risen dough?

(*Curtains close. Bigger Dough changes places with First Dough in Trough. Steam Room exits. Divider enters. Curtains reopen.*)

BIGGER DOUGH—I'm so big and fat and fluffy!

BAKER—Yes, Dough, and now it's time to chop you up into many pieces. Each one of these will be big enough for one loaf of bread. A special machine chops you up and we call this a Divider. Ladies and Gentlemen, meet Mr. Divider.

DIVIDER—How do you do?

BAKER—Are you ready for our fourth step?

DIVIDER—Yes, sir!

(*Baker puts Dough into Divider and Trough walks off.*)

(*Divider group stands in circle, center stage, making chopping motions.*)

DIVIDER (*sings to tune of "Old MacDonald"*)—
The divider chops the dough
Into one-pound parts.
Each part becomes a loaf of bread
When the chopping starts.
Chop, chop here; chop, chop there;
Here a chop, there a chop,
Everywhere a chop, chop.
The divider chops the dough—
Chop, chop, chop, chop, chop.

(*Divider group with Bigger Dough walk off while singing. Six Loaves of bread walk in single file and Rounder group enters, walking in the form of a square.*)

LOAVES—Here we are, Mr. Baker, all cut up!

BAKER—So I see. Now you are ready for the fifth step. This time we will put you into a machine called a rounder and you will be shaped just right. (*Faces audience.*) Wouldn't it be nice if we could do that? This is our Rounder. How are you?

ROUNDER—Well, I'm no square. I'm hep to start!

BAKER—All right, we shall start.

(*At this time, Cartmen pull carts in.*)

(*Rounder group start singing and individuals move hands in rounding motions.*)

ROUNDER (*sings to tune of "Round and Round"*)—
Oh, the bread, it goes round, round, round,
As the rounder rounds each and every pound.
Oh, the bread, it goes round, round, round,
As the rounder rounds it round and round.

(*Loaves start rolling out of Rounder and climbing into carts—stiffly.*)

(*Rounder walks out.*)

BAKER—Good-by, Rounder. You did a good job! Now here you have to use your imagination. The dough is in pans and ready for the sixth step, the oven, where the dough will be baked into bread. Oven, would you come in, please? (*Oven enters.*) Well, how are you today?

OVEN—All fired up and ready to go.

BAKER—Well, folks, we'll pop the bread into the oven.

(*Cartmen pull carts with Loaves into oven, leave Loaves in oven, and exit.*)

OVEN—The bread is baked now, Mr. Baker.

BAKER—Well, I'll peep and see. Mmmmm, you're right! Now you're ready to be sliced and dressed up. Now folks, I'd like to have you meet our last machine, Mr. Slicer and Wrapper. Come in. (*Slicer and Wrapper enter.*) How are you?

SLICER—Oh, sharp as ever.

(*Continued on page 72*)

A Picnic without Pickles

(Continued from page 31)

"Never mind, my dear," comforted Mr. Robin. "We have our sandwiches. We will just fly on over to the clearing and eat them."

All was quiet in the woods for a while. Mr. and Mrs. Wild Duck, on the far side of the pond, held their heads high and quacked and swam up and down in the pond. Then they decided to drink their lemonade.

Mr. and Mrs. Mouse, on the big stump, squeaked and scolded about the others for a while. Then they decided to eat their potato chips.

Mr. and Mrs. Squirrel, in the big tree, swished their tails about. Then they decided to eat their salad.

Mr. and Mrs. Rabbit sat quietly in the briar patch. They finally decided to eat their cake.

Mr. and Mrs. Chipmunk, on the hillside, sat chattering a bit, and then decided to eat their bananas.

Again all was quiet, except for the eating sounds. And soon, even those sounds were quiet.

"Mr. Wild Duck, this lemonade would taste better with a sandwich."

"That it would, my dear."

"I wish we hadn't been so hasty. The salad, chips, cake, and bananas would taste good, too."

"Indeed they would."

Meanwhile on the big stump, Mr. and Mrs. Mouse had stopped eating potato chips.

"Salty, aren't they?" Mr. Mouse squeaked.

"Very," agreed Mrs. Mouse.

"Wish we had some of that good lemonade the wild ducks made!" Mr. and Mrs. Mouse looked longingly in the direction of the pond.

"And the sandwiches," added Mrs. Mouse.

"And the salad, and the cake, and the bananas. A picnic isn't a picnic with just potato chips."

Meanwhile, in the big tree Mr. and Mrs. Squirrel had stopped eating their salad.

"Needs sandwiches and chips to make it really good!" Mr. Squirrel remarked.

"And a little something to drink along with it," added Mrs. Squirrel.

"And bananas and cake for desert."

In the briar patch the cake had hardly been touched!

"We need lemonade to drink with it," added Mrs. Rabbit.

"Yes, and all the other things. What kind of picnic is just cake, anyhow—however good the cake," he added looking fondly at Mrs. Rabbit.

Over on the hillside, only two bananas had been peeled, and these only part of the way down.

"Bananas don't make much of a picnic," said Mr. Chipmunk.

"We need lemonade—and other food to go with them," Mrs. Chipmunk agreed.

In the clearing the Robins didn't touch their sandwiches. Sadly, they sat thinking. Surely something could be done! This wasn't any kind of a picnic!

"There's something missing!" Mr. Robin said. "I've just been thinking over the menu. There's the sandwiches, the chips, the salad, the bananas, the cake, and the lemonade. But something's missing!"

Mr. and Mrs. Robin thought for a few minutes.

"I know," Mrs. Robin answered. "The pickles! There are always pickles at a picnic."

"You're right, my dear. Pickles! I shall fly to look for Pickle Pete Pigeon. He'll be glad to supply them."

Away flew Mr. Robin. Pickle Pete sold him twelve big pickles—one for each picnicker. Then he flew to the far edge of the pond.

"I've got the pickles," he called to the Wild Ducks. "Come on over to the clearing. I've got the pickles."

Then Mr. Robin flew over to the big stump. "I've got the pickles," he called to the Mice. "Come on over to the clearing. I've got the pickles now!"

Then Mr. Robin flew over to the big tree. "Come on, Mr. and Mrs. Squirrel," he called. "I've got the pickles now. I've got the pickles!"

Then Mr. Robin flew over to the briar patch. "I've got the pickles," he cried. "Come on over to the clearing, Mr. and Mrs. Rabbit!"

At last Mr. Robin flew over to the hillside. "Look, Mr. and Mrs. Chipmunk," he cried. "I've got the pickles now. Come on over to the clearing."

Mr. Robin smiled to himself as he flew back to the clearing where Mrs. Robin was waiting for him.

"Why are you smiling?" she asked. "We have twelve nice pickles here, but just the two of us to eat them."

Mr. Robin kept right on smiling. "Just wait and see," he said. "Just wait and see."

Soon, into the clearing came Mr. and Mrs. Wild Duck with their lemonade, Mr. and Mrs. Mouse with their potato chips, Mr. and Mrs. Squirrel with their salad, Mr. and Mrs. Rabbit with their cake, and Mr. and Mrs. Chipmunk with their bananas.

"Well, well!" cried Mrs. Robin.

"Can't have a picnic without pickles," Mr. Robin said, and he winked at Mrs. Robin. "Whoever heard of a picnic without pickles?"

The Riddle Box

How do sailors know Long Island?

When was pork first introduced into the Navy?

Why is a poor joke like a broken lead pencil?

What does an iron-clad vessel of war, with four inches of steel plating and all her guns on board, weigh just before starting on a cruise?

By the sound; when Noah brought Ham onto the ark; because it has no point; she weighs anchor

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From Wheat to Bread

(Continued from page 70)

WRAPPER—Smooth.

BAKER—Could you tell us how you work?

SLICER—I slice the bread.

WRAPPER—I wrap the bread.

BAKER—Well, this is our last and final step. We'd better get busy so we can get the bread to market for you to eat. (*Faces Audience.*) First of all, we must take it out of the oven. (*Oven walks off.*) Good-by. Now we are ready!

(*Slicer pair join hands near center stage. Wrapper pair stand facing each other farther to the right. Loaves march from Oven between Slicer pair, who lower joined hands as each Loaf walks between them. Loaves walk between Wrapper pair. Each receives a bright red wrapper band.*)

SLICER AND WRAPPER (*sing to the tune of "Farmer in the Dell"*)—
I slice, slice, slice the bread.
I wrap, wrap, wrap it up.
Sliced bread is fine to serve.
The wrapper keeps it fresh.

BAKER—Well! Quite a journey, wasn't it? I hope you enjoyed it. But before I leave I would like to have you meet another friend. I not only make bread, but I make lots of special kinds of treats. Here is one who has something to tell you.

CUPCAKE (*enters*)—I'm Mrs. Cupcake. Mr. Baker makes me and all these other good things to eat.

(*Parade of Baked Goods enters. Each one says his name as he goes past Baker. Include Cake, Cookies, Pie, Rolls, Doughnuts, Pastries.*)

Snow White and the Seven Foods

(Continued from page 42)

FOOD VI—
I'm flour, cereals, and breads—
Enriched or whole grain.
I give you vitamins, iron, and calories.
Nutrition and energy you gain.

FOOD VII—
I am fortified margarine and butter.
I guard against infection.
I have Vitamin A for your eyes and skin.
I offer you protection.

FOOD I—There! Now you have heard from all of us. If you would like to stay here, you can keep our house neat and clean, and at night take care of our precious sacks for us. In them we keep our vitamins, proteins, calcium, minerals, iron, and calories. You can give them to us each morning when we start out to supply people with their needs for the day.

SNOW WHITE—I shall be happy to stay here with you. I am very, very lucky to be living with the Seven Basic Foods and I shall take good care of your sacks full of vitamins, proteins, calcium, minerals, iron, and calories.

FOOD IV—
Good! We are very happy.
Now it's time to say good night!
I shall pour you a big tall glass of milk
And I know you will sleep tight.
(*He takes a bottle of milk from his sack, and pours a glass full for Snow White. She stands and drinks it while the Seven Foods make a half circle about her and sing. They yawn as they sing Ho-Hum at the beginning and the end.*)

BASIC FOODS (*singing to "Hi-Ho" tune*)—
Ho-hum! Ho-hum!
It's off to bed we go.
We've been busy all day long, you know—
Ho-hum, ho-hum, ho-hum!
And so we're tired and we shall go to sleep,
And you may have our sacks to keep.
Ho-hum. Ho-hum!

(*Each gives his sack to Snow White and leaves stage. She has 3 over one shoulder and 4 over the other as she leaves.*)

ACT II
Scene 1

WITCH—
Mirror, mirror, on the wall,
Who is the fairest of them all?

VOICE (*off stage*)—
Snow White is the fairest of them all.
She lives with the Seven Basic Foods.
They make her beautiful, strong, and tall!

(*Witch pulls cord or rings bell vigorously. Enter Mr. Malnutrition.*)

WITCH—Mr. Malnutrition, I have an errand for you. Come quickly and listen. I want you to go to the house where the Seven Basic Foods live and kidnap Snow White. Take her away and I shall stay in her place and have the Seven Foods make me beautiful.

MR. MALNUTRITION—But I am weak and sick and full of aches and pains. You never give me anything nourishing to eat. I am too sick to go.

WITCH—Poppycock! What do you mean, I don't give you anything to eat? Why, I give you all the pop and potato chips you want! I shall come with you and help you carry Snow White out of her bed. And then I shall jump in, in her place. (*She chuckles wickedly as she exits, dragging Mr. Malnutrition behind her.*)

ACT II
Scene 2

(*Snow White is asleep. The seven sacks are lined up at the foot of her cot. Enter Witch with Mr. Malnutrition. They go quietly to the cot. One takes Snow White's head and the other her feet and they carry her off stage. Witch comes back and gets into the cot and starts snoring vigorously. Mr. Malnutrition creeps back quietly and takes sacks and goes out again. Curtains close.*)

ACT III
Scene 1

(*Basic Foods come on stage—two from each side and three from the back.*)

FOOD II (*goes to door of Snow White's room and calls*)—Snow White, get up. We want our sacks. We are ready to go—to give everybody their foods for the day.

WITCH (*entering*)—Good morning, boys. I have come to stay with you instead of Snow White. I want you to make me as strong and beautiful as she is.

FOOD III (*goes into Snow White's room and comes back shrieking*)—Our sacks are gone too. (*To Witch.*) Where are our precious sacks?

WITCH—I do not know what you are talking about. I shall make you some pretty new sacks as soon as you have made me beautiful!

FOOD V—Our secrets of good health and beauty are in those sacks. They contain our vitamins, calcium, proteins, minerals, iron, and calories. We can do nothing for you without them. We cannot do our work of distributing needs for the day to people. You are a wicked, wicked witch!

FOOD VI—Let us lock her in Snow White's room while we go and look for her and our sacks.

(*They push Witch in, lock the door, and leave stage.*)

ACT III
Scene 2

(*Enter Snow White and Prince Charming. They have the sacks with them.*)

SNOW WHITE—The Basic Foods must be out. They will be so happy to get back their sacks. When they see that the contents turned you from being

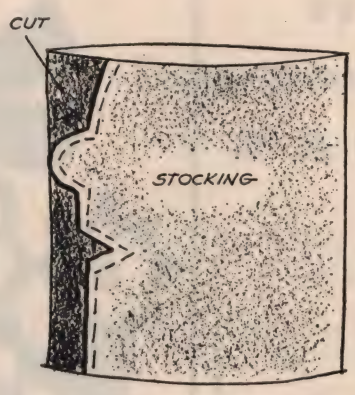
(Continued on page 75)

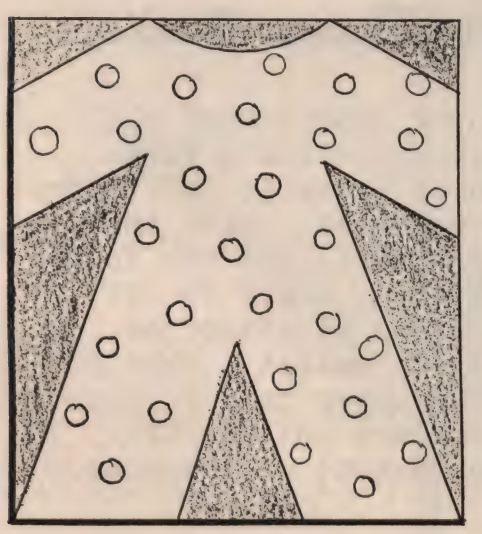
Creative Construction Ideas

PRIMARY LEVEL

A Puppet Show

Make characters to fit the story you want to act. For puppet faces, use old nylon stockings. Sew face shape, cut, turn right side out, and stuff. Pieces from scrap bag make the clothes. The theater is a kitchen chair with the back covered. Set chair with back toward the audience, sit on seat, and move puppets in front of chair back.





Marguerite French planned this project

Mother's Day Memento

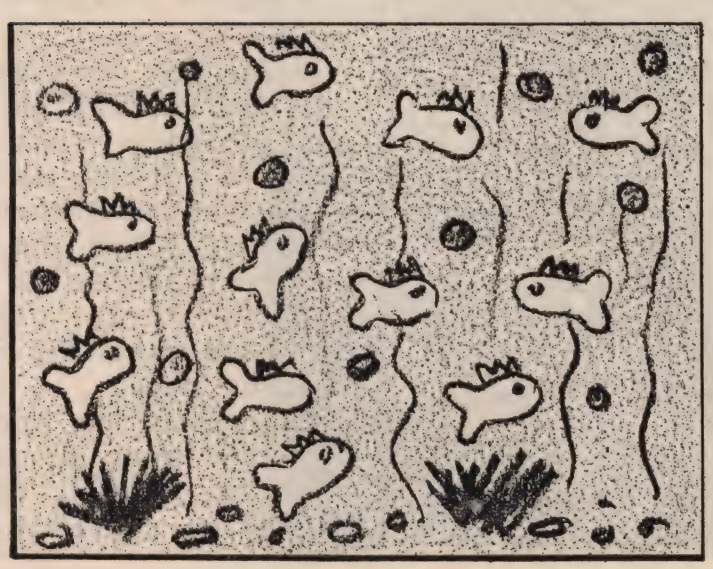
Make a small pinch pot by pressing thumb into a ball of clay about 1½" in diameter. Twist small strips of crepe paper 1" x 2" and paste or tape to toothpicks for stems. Put into soft clay pot. Paint.

Gertrude K. Smith tried this in kindergarten

Lucia Mack Vollmar sent samples

May Baskets or Party Favors

Colored-paper hot-beverage cups may be decorated to hold flowers, candy, or peanuts. Some with colored handles lend themselves well to comic faces, with features added. A child can be imaginative with these.



Gretchen S. Sanderson supplied this idea

Finger Printing

Put a small amount of thick poster or powder paint onto a piece of wax paper so two children can use it. Children dip fingers in paint, and make small designs on construction paper. When paint is dry, children complete the scene, using crayons. Use white or light paint on dark paper, dark paint on the white and pastel colors.

Creative Construction Ideas

ADVANCED LEVEL

Ideas from Lucia Mack Vollmar

Felt Cases for Glasses and Gloves

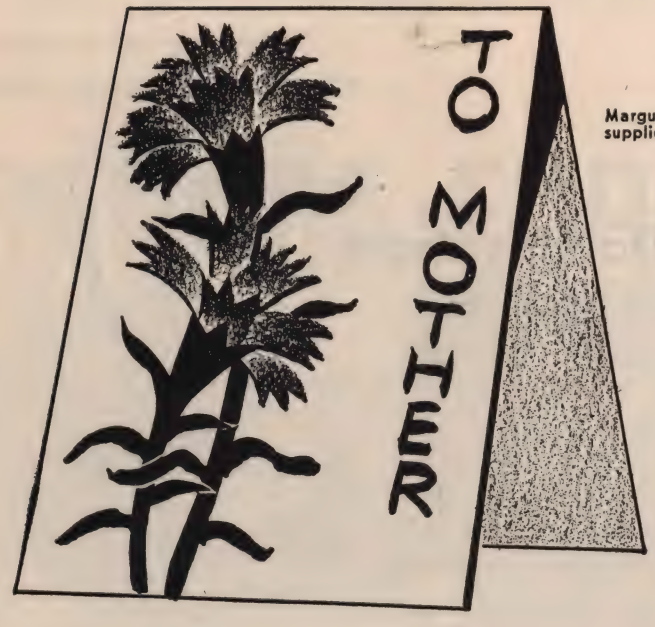
A glove case is made from an envelope shape, cut with the pinking shears, and needing only running stitches of yarn across the ends. Felt letters are glued on to label it. Glasses cases of felt take up less room in a handbag than leather.

Suggestion from Irene Mable McDonald

Cut-Paper Flower Baskets

To cut a paper basket that will hold paper flowers, fold a large piece of colored paper in half crosswise, then lengthwise. With the single fold to the left, and the double fold to the bottom, begin to cut upward and outward to shape the right half of the basket. Make a handle fill the upper half of the paper. Flowers are cut out attached to the basket, or inserted.

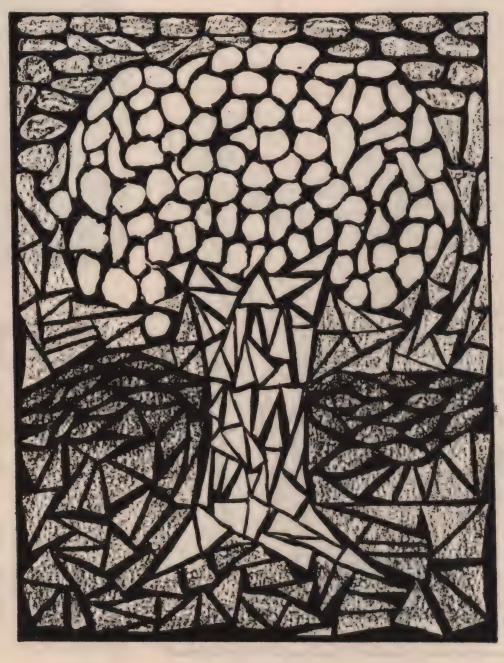
Marguerite French supplied this idea



Flower Cards for Mother

Cut large flower petals of colored paper. Paste to stems with leaves in a natural or decorative arrangement. Curve the outer ends of the petals over a pencil, after the flowers are mounted on a folder-type card. Lettering is done with a felt pen or ball-point pen. Attach packet of seeds.

Samples of mosaics from Dona Z. Meilach



Paper Mosaics

Using cut or torn paper, paste, and an idea, show children that an object, a person, or a landscape can be broken into areas of color and shape. Some may prefer to make a sketch first, others can plan with the colored bits of paper, if they are not cut too small. Finished work should have freedom, rhythm, balance; it may be abstract.

Snow White and the Seven Foods

(Continued from page 72)

Mr. Malnutrition into Prince Charming, they will not mind that you took them away.

FOOD VIII (*enters*)—Hurry, hurry! Snow White is back again! (*Others come running.*) We are so glad to see you. The wicked Witch said Mr. Malnutrition took you away and someone stole our precious sacks.

SNOW WHITE—Mr. Malnutrition did take me away because the wicked Witch made him. He took your sacks and I let him help himself to what was inside and look what the vitamins, proteins, calcium, minerals, iron, and calories did for him. He is my Prince Charming.

PRINCE—I am so grateful to you. You have changed my life. Where is the wicked old Witch?

FOOD IV (*unlocks door, looks in, and comes back on stage and says*)—She is almost dead.

FOOD I—We all abandoned her, that's why.

FOOD II—No one can manage to live without some of us, and it is much better to have all of us.

FOOD III—Let us go quickly and revive her.

(*Basic Foods take their sacks and go into Snow White's room. They return with Happy Woman—the Witch transformed.*)

HAPPY WOMAN—Oh, I feel so well now! I don't want to act like a wicked Witch any more.

FOOD V—Let us be on our way to give everybody all the foods they need to keep them well and strong.

BASIC FOODS (*pick up their sacks and march around, singing to tune of the "Hi-Ho Chorus" and finally exit*)—
Hi-Ho, Hi-Ho, the seven foods are we.
We're always happy as can be
Because we make folks strong, you see.
Hi-Ho, Hi-Ho, Hi-Ho.

Animals in the Classroom

(Continued from page 20)

The girl who had tampered with the temperature accepted responsibility for the result. She cleaned the tank, and brought replacements for the dead fish and contaminated plants. However, the incident turned to our advantage in two ways: (1) The children saw what happened when someone disobeyed a request not to handle or meddle with the contents of a room; (2) Having already learned that frequent temperature changes can be harmful to some animals, they now saw the effects of too much heat. This led to a discussion of correct temperatures to keep different kinds of animals healthy.

PETS AT SCHOOL

Now the children asked, "Could we bring our own pets to school?" A discussion period resulted in a set of rules for pet visitations.

1. Weather must be warm and fair.
2. Visits must be limited to one animal a week.
3. Visitors must be confined, if they stay. Or, they can come for "show time" and leave immediately after.
4. Owners will be responsible for taking care of their pets.
5. Only one pet at a time will be welcome.

Our first visitor was a brown rabbit. The class watched its owner feed him lettuce and carrots, and take him outside to eat grass. He was on a leash outside; in the classroom he was tied to his box. The children were allowed to pet him gently, but only at recess. They learned to speak softly while the rabbit was with us; otherwise, he would quiver all over. They noticed his eyes, and the way he twitched his nose, wiggled his ears, and hopped about.

EVALUATION

1. Our animal study created a worth-while feeling among the children. They wanted to care for something smaller and more helpless than themselves. Living in a world of giants, as they do, makes some children want to strike back at their massive environment, but this study helped them understand themselves better.

2. They learned that animals need food and clean places to live, and that they are as responsive to changes of hot and cold as children are.

3. The children had learned that every creature must be born and die. Although no comparison was made between the life and death of animals and humans, the children expressed a desire to bury the fish before "they start to smell," and they eagerly awaited the arrival of baby fish to take their place.

4. The children also enjoyed the visits of turtles, salamanders, hamsters, dogs, and cats at show time. If it had been possible, they would have liked to watch tadpoles turn into frogs—which was something they had read.

(Continued on page 77)

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Spring Wildflowers

(Continued from pages 18-19)

The Trillium

they form a six-pointed star. A few inches down the stem are three leaves, the food-making part of the plant. Inside the petals are six stamens, as many as there are points to the blossom's star. In the very center of the blossom is the pistil, the part of the blossom where the seeds are produced. It has three divisions at its tip where the pollen adheres to the sticky surface.

Let each child look for a trillium that has only two petals, or two sepals, or some number other than three. He will soon see that threeness is the rule in trilliums. Then he can learn that "tri" means three, just as there are three wheels on a tri-cycle, and three babies in a set of tri-plets. Etymology, arithmetic, and science are all tied up in trilliums.

From the first, children should be taught to look for the arrangement of leaves as a sign of whether to pick or not to pick. The leaves of trilliums are well up the stem toward the blossom. In picking a blossom with a long stem, the leaves must be picked also. When the food-making part of the plant is removed, the rest of the plant may starve. This, it can be pointed out, is a good reason for not picking the trillium or any other wildflower whose leaves are a part of the flowering stem. Urge the children to enjoy it where it grows instead of trying to take it home.

If there are many of these plants in the area, select just one for the class to try to dig up and see what the roots are like. Are they fibrous or bulblike? Many of the early wildflowers grow from bulbs where enough food is stored over the winter to send up the flowering stalk in spring. Many of these bulbs were used as food by the Indians, but nowadays the beauty of the plant is far more important than its food value.

The Trout Lily

Another common early spring wildflower is the trout lily. You may know it as the adder's tongue or dog's-tooth violet. Most of the flower parts are in threes, indicating that it, like the trillium, belongs to the lily family. Its petals and sepals are nearly alike so that its six points form a more even star than does the trillium. It has six stamens inside the blossom, like tiny bellclappers, that powder insect visitors with yellow dust. The pistil that produces the seeds is in the very center of the blossom. Cut across its center and you will see that it has three divisions or seed pockets in which many tiny seeds are developing.

The blossom of the trout lily may be older than your pupils who examine it! From seed to blossom takes about seven years. When you point out to your children how long it takes nature to develop one small yellow flower like this one, their respect for the nodding yellow bells will surely grow.

The trout lily reproduces not only by means of seeds, but also by means of outgrowths from its bulblike underground stem. Let one child in the class try to dig up one of these bulbs and see if he can find the little kernellike growths that help to make new plants. Some of these can be planted in a terrarium in rich soil to see how and when they come up.

The first leaves of the trout lily are single. Each year for several years one mottled green leaf comes up. Before summer the leaf fades to pale green and disappears. Then one year two leaves arise from the underground stem. Between them grows the yellow trout lily—seven or more years after the seed!

Trilliums, trout lillies, and jack-in-the-pulpits are only a few of the common wildflowers that children can observe and enjoy without picking bouquets. By observation, drawing, reading, and perhaps even pressing an occasional blossom or two, primary scientists can learn much that will enhance their future studies of plants.

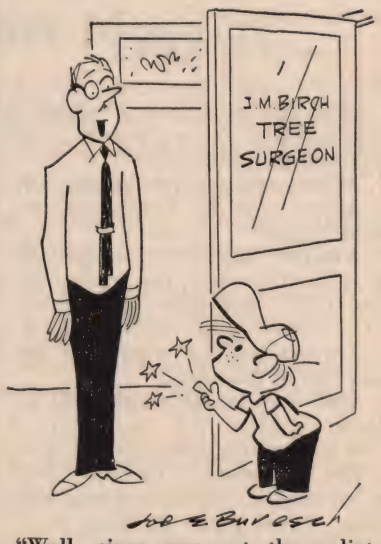
Other Flowers

In addition to the woods flowers that one usually thinks of as wildflowers, there are other spring flowers such as those of the cattail. In the spring, the upper flowers of the cattail head turn a golden yellow and begin shedding pollen. The solid greenish-brown portion below the staminate flowers contains the pistillate flowers that produce air-borne seeds later in the summer. Indians once used the golden pollen as food, collecting it in blankets and using it as a sort of flour.

Many other spring "wildflowers" are borne on the trees in the woods and around our homes. Some of these flowers are beautiful when viewed through a magnifier. The flowers of the red maple, for example, are clustered at the ends of the twigs. When the bright red bud scales of the flower buds open, they disgorge clusters of stamens or the sticky stigmas of a few pistillate flowers. Both can often be seen on a single twig. Sometimes they occur on separate twigs. You and your pupils will find it interesting to look at the flowers overhead as well as at those that grow underfoot.

Although the study of flowers in the classroom cannot proceed much beyond those of late spring or early summer, once the pupils have seen the blossoms of the more common flowers, they can keep track of the fruit formation through the summer months. The showy white blossom of the May apple or mandrake, for example, will become a juicy yellow fruit that is edible. Many youngsters will delight in hunting for these fruits amid the masses of umbrellalike leaves, and sampling the juices inside.

The study of spring wildflowers, particularly at the sites where they grow, will be a refreshing change from the mechanical science that is so much in demand today. Knowledge of the habits of our native plants, their structures, and how they may best be conserved should be an essential part of the science program for all junior scientists.



"Well, since you got the splinter climbing a tree, maybe I *am* qualified to take it out."

THE INSTRUCTOR

Strategy with W. K.

(Continued from page 61)

me with a new one tacked on. "Shall I put 'em back on your desk, teacher?"

Gracefully, I retrenched, and one by one the cherished possessions made their way back to the now slightly battered blonde desk.

Strategy Number Four consisted merely of having W. K. remove his deplorable desk and its contents away from his tidier classmates. Together we pushed his desk near the reading circle, near the record player, near the door, and near where *I* would be stationed while small W. K. did his seatwork.

I returned to my own desk and sat down limply. I needed a few moments to accept my complete defeat and heal my battle scars.

The room was blissfully quiet as thirty-six small ones worked happily at the difficult task of cutting out white lambs from heavy paper.

I cast a furtive glance at the thirty-seventh small one and the term "black sheep" walked unbidden across my mind, for tiny W. K. was sitting comfortably and contentedly on the end of his small spine. Already his box of marbles decorated the closed top of the record-player. His desk top proudly boasted an open jar of paste, a white picture of a lamb, and oddly shaped bits of crayons. The floor beneath and around him was bright with scraps of yellow paper, torn bits of cardboard, an eraser, and a stray page from a workbook.

W. K. was so engrossed in what he was doing that he didn't hear me walk quietly across the room to his desk. I arrived just in time to see two small hands firmly pound something in place on the white lamb. When the little hands were lifted, the tail on the paper lamb matched exactly in color, texture, and quality the hair on the small head bent above it. Suddenly sensing my presence, the small head was lifted and W. K. looked up at me and smiled!

Animals in the Classroom

(*Continued from page 75*)

A-V SUGGESTIONS

Adventures of Bunny Rabbit; Animals of the Zoo (film, color, and black and white), Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

Animals and Their Foods; City Pets; Zoo Babies (film, color, and black and white), Coronet Films, Coronet Building, Chicago 1.

Animals Move in Many Ways (film, color, and black and white), Film Associates of California, 10521 Santa Monica Blvd., Los Angeles 25.

Animals of the Zoo (filmstrip, color), Society for Visual Education, Inc., 1345 Diversey Pkwy., Chicago 14.

Animal Stories—about pony, farm animals, pets, dog, cat, and seeing-eye dog (filmstrips, color), Popular Science from McGraw-Hill Text-Film Dept., 330 W. 42nd St., New York 36.

Aquarium Wonderland (film, color), Pat Dowling Pictures, 1056 South Robertson Blvd., Los Angeles 35.

Balanced Aquarium (film, color), Encyclopaedia Britannica Films, Inc.

City Pets: Fun and Responsibility (film, color, and black and white), Coronet Films.

Farm Babies and Their Mothers (film, color, and black and white), Film Associates of California.

Goose and the Gander (film, color, and black and white), Film Associates of California.

Hide-Away Puppy, "Animal Friends" (with or without record, filmstrip), Society for Visual Education, Inc.

Hoppy the Bunny; Mittens the Kitten—both are background for reading and expression (films, color, and black and white), Coronet Films.

Kindness to Others (film, color, and black and white), Coronet Films.

Mother Cat and Her Baby Skunks (film, color, and black and white), Encyclopaedia Britannica Films.

Our Pets Series—about parakeet, pony, kitten, rabbit, puppy, and turtle (filmstrips, color), YAF from McGraw-Hill Text-Film Dept.

Pet Shop; Rabbits (films), Almanac Films, Inc., 516 Fifth Ave., New York 36.

Pet Stories—about kitten, puppy, rabbit, parakeet, goldfish, turtle (filmstrips, color), Encyclopaedia Britannica Films, Inc.

Why Animals Need Food, Heat and Air—Set IV in "Whys of Elementary Science" (filmstrip, color), Filmstrip House, 347 Madison Ave., New York 17.

Wild Animal Families; Zoo Families (film, color, and black and white), Film Associates of California.

Wonders in Your Own Back Yard; Squeak the Squirrel (films, color, and black and white), Churchill-Wexler Film Productions, 801 North Seward St., Los Angeles 38.

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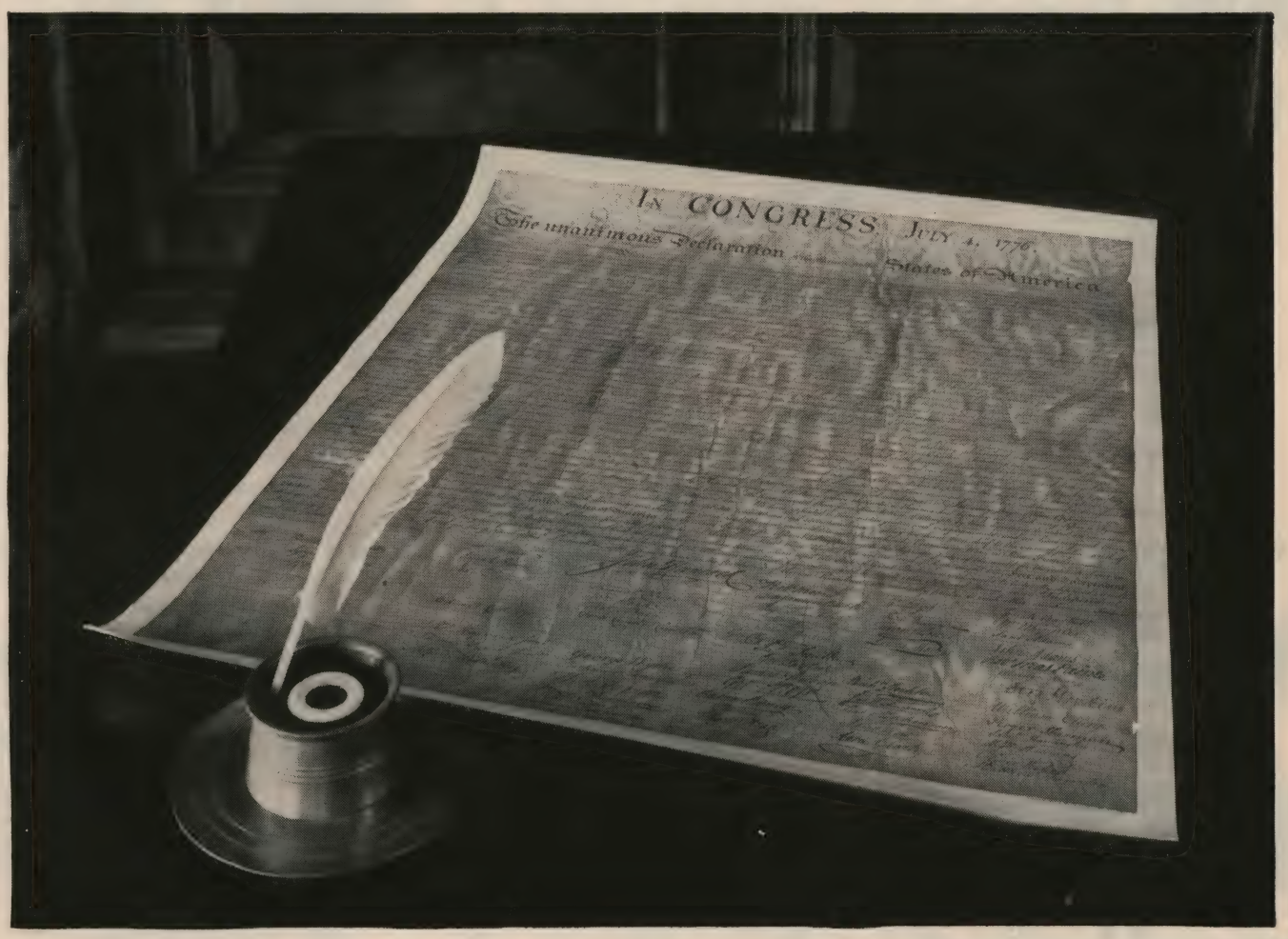

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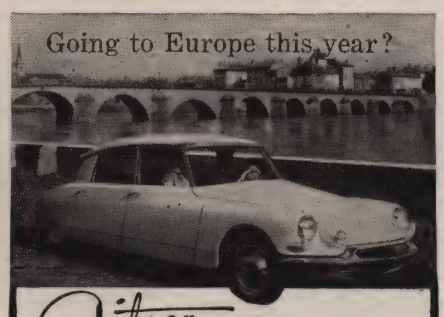

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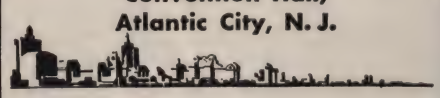

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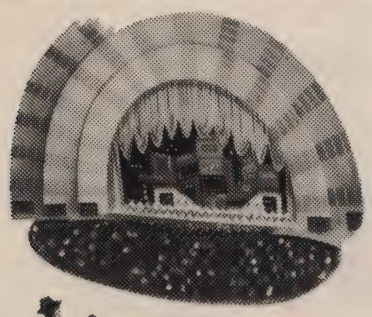

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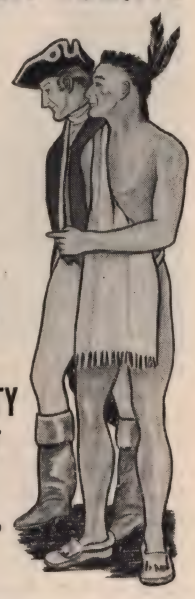

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The Real Surprise

(*Continued from page 32*)

his report for social studies. The other fellows had kidded him and said it was real devotion.

But Pete suddenly hopped out of bed. "My mom's still my best girl," he told the picture. "Today's her day, and I have a real surprise for her."

Pete had been working on his surprise since last September, and nine months is a long time to keep a secret. It had started one afternoon when he was over at his Grandmother Abbott's. She had been showing him an old album with snapshots of his father. In several of them he was playing a clarinet, and in one picture he had on a band uniform of Maryville High School.

"That clarinet is still up in the attic," his grandmother told him.

Pete had found the instrument and taken it to school. Mr. Frank, the band leader, had told him he could start lessons right away.

All fall and winter he had practiced at his grandmother's, for he decided to surprise his mother. It was easy to keep his practicing a secret, because Mom was at the store. It was the *not* sharing that was hard. Every time he played well, he wanted to tell her. Now, today, for the first time, he would be wearing a Maryville uniform—just as his dad had worn—and it would really be a surprise!

Pete was dressed and had the table set and the coffee bubbling in the percolator before he called his mother for breakfast.

"You're a lady's man, just like your dad," she said with a grin.

"Big shot with the girls," echoed Pete with another grin.

"Well, don't take advantage of it," said his mother shortly, as she sat down to breakfast.

Pete sighed. His mother hadn't approved when he told her about Helen's doing his report for him. He had explained that it hadn't meant anything. "I could have done a better job myself," he had insisted. "It's just that I wanted to practice my pitching for the next baseball game, instead of going to the library." Now he could see she still wasn't convinced.

He put the whole matter out of his mind and dropped a second piece of bread into the toaster. Today belonged to Mom and he intended to see that it went off just right.

"I'm marching in the third group in the parade," he announced, carefully omitting that the third group was the junior high school band. "Be sure to look for me, second from the right in the third row."

Mrs. Abbott nodded. She had been invited to sit in the reviewing stand with the Gold Star Mothers. She would be sure to look for Pete.

"After the parade we'll go to the cemetery to decorate the graves and then, how about a picnic?" asked Pete.

This was a concession on his part, for there was a town baseball game in the afternoon that he'd like to watch. But he knew that his mother would really relax during a picnic at Gulley's Woods. This was the first warm week end and she had been

(*Continued on page 80*)

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The Real Surprise

(Continued from page 79)

wanting to hunt some ferns to transplant in the garden.

Pete was pleased to see that his mother nodded with satisfaction. "The one who gets home first will start the lunch," he said.

When breakfast was over he had one more big idea for the day. He turned to his mother, and made a bow. "Tonight, Mrs. Abbott," he announced, "that movie you have been wanting to see is at the drive-in. Your son would be pleased to take you and Grandmother Abbott, if you'll supply the car."

Pete's mother smiled at him with tears in her eyes. "You get more like your father every day," she said.

Her statement was music to Pete's ears, as he rode his bicycle to the school. Soon he had his band uniform on. Golly, he did feel slick! He stopped to give an extra shine to his dad's clarinet. Mr. Frank walked by and looked at him curiously. "If I shut one eye, I'd think it was your father," he said gruffly.

Soon it was time for the parade to form. Pete held his head high. He was a new player and it was hard to keep walking and watch the music at the same time. When the band passed the reviewing stand, he wanted to look away for an instant to see if he could spot his mother, but he knew he mustn't. Mr. Frank had warned the players about keeping in tune and in step.

Finally, the parade was over and Pete went back to the school with the rest of the band. Uncle Ben and his mother were waiting at the door.

"Did I surprise you?" shouted Pete.

"It was a wonderful, wonderful surprise," said his mother. "And to think that all these months I never suspected what you were doing."

"Did you know it was Dad's clarinet?" asked Pete.

"Not until Ben told me," replied his mother, holding the instrument fondly. "More than once I polished it for your father."

Uncle Ben had his camera. Pete stood proudly beside his mother in his uniform as Uncle Ben took his picture. "You're standing in big shoes," said Uncle Ben as he folded up his camera.

"He'll fill them," said his mother proudly.

Pete gave her arm a pat as he went into the school. He said he'd meet her at home as soon as he put his uniform away.

After saying good-by to the fellows, Pete hopped on his bike. He decided to go across the playground and take the short cut home. As he passed the side door, he saw Miss Maney going into school. "Working on a holiday?" he asked in surprise.

Miss Maney smiled. "It's near the end of the term and I'm behind with my papers," she said. "A couple of hours with no interruptions will help a lot."

"Did you see the parade?" Pete inquired.

"I certainly did," replied Miss Maney warmly. "Our band did just splendidly, and I must tell you, Pete, in that uniform you look just like your father."

"Did you teach him, too?" asked Pete.

Miss Maney laughed. "Not quite," she replied, "I was in twelfth grade when he was in tenth. But we both went to the same college, so I really got to know what a fine person he was."

Pete flashed her a farewell smile as he started home. Everything seemed to be going perfect today—just as he had planned it.

He had got to the corner of Barton Street when suddenly he turned around and went back. It was a silly idea, really. The school door was locked and he had a hard time getting the caretaker to hear him so he could get in.

Two minutes later, Pete was back down on the sidewalk, ready to get on his bike and go home. He sighed. Mom would have to go to the movies just with Grandmother Abbott, but he guessed she wouldn't mind—not when he told her why he couldn't go. It was funny. Miss Maney hadn't seemed too surprised when he told her one of the girls had done his report. She hadn't been too easy on him either. He had asked her if he could have a week to redo it, and she had said sternly, "It must be done by Monday morning or not at all, young man."

"She was right," thought Pete with a sigh. "I'm lucky that she's giving me the chance at all." He thought of his Uncle Ben. "I guess he knew what he was talking about when he said I had big shoes to fill. The sooner I start, the better."

Pete pedaled faster. Suddenly he was in a hurry to get home and tell Mom he was going to do his own report. "I thought playing in the band was big," he said, "but maybe this will be her real surprise of the day."

Dare to Be Experimental

(Continued from page 7)

orient themselves in their families; a teacher using television as a starter for individual and small-group interests; a teacher and his children studying how airplanes are made safe for travel; a teacher and her children daring to examine all philosophies of *equality,* their own interpretation, and the ways they applied or failed to apply it; a teacher analyzing the curriculum for ways of interrelating subject fields; a teacher using current events as a take-off point for the teaching of the social sciences.

ALL our presently accepted methods were once experimental, even those which are now traditional. The three-groups-to-a-class style of teaching reading was a startling break-through from the mass teaching of twenty-five to thirty years ago; the integrated method of teaching used so commonly now in elementary schools won its place through the persistence of scores of creative teachers who were willing to "try something unfamiliar"; even pupil-teacher planning was once on the periphery instead of in the center of teaching.

(Continued on page 91)

Bell Quiz

Bells are ringing everywhere;
Name these bells, and do win fair.
Sunday morning, far and near,
- - - - - - bells are what I hear.
Monday morning, loud and clear,
- - - - - - bells are what I hear.
Christmas morning, full of cheer,
- - - - - - bells are what I hear.
Marriage vows, soft and dear,
- - - - - - - bells are what I hear.
Salesmen waiting with their gear,
- - - - bells are what I hear.
Children hungry, shed a tear.
- - - - - - bells are what I hear.
Cold and snowy time of year,
- - - - - - bells are what I hear.
This one's cracked, but have no fear;
- - - - - - - Bell is always here.
Jacqueline Selzer

Answers: Church, School, Jingle, Wedding, Door, Dinner, Sleigh, Liberty

My Boys Launched ROCKETS

DONALD NASCA

Associate Professor
State University Teachers College
Brockport, New York

SPUTNIK II was revolving around the earth; Explorer I had just been put into orbit; and the newspapers were full of articles concerning space flight. Four eighth-grade boys decided they would like to launch a rocket of their own.

Wally had read in *Science Illustrated* about a small rocket engine developed by a man in Nevada. Todd had heard about a "powdered zinc and sulphur" mixture that would make a great fuel. Having no desire to encourage boys of this age to work with explosive fuels, I mentioned carbon-dioxide cartridges as a means of propulsion —an idea which Dr. Victor Schmidt of our faculty had suggested.

The first rocket constructed by the boys consisted of a paper tube having a carbon-dioxide cartridge taped to it. The boys stretched a wire out of a second-story window and fired several rockets along the wire to find how far they would go. Dave observed that friction greatly reduced the efficiency, so they began working on free-flight ideas.

The problems of stabilizing the rocket and getting it started in vertical flight had to be overcome. The body was made of heavy paper rolled to ¾ of an inch in diameter —just large enough to insure a right fit of the cartridge in the rear. Cardboard stabilizers were glued on and paper rings attached, so that the entire assembly could be guided in its initial flight by a three-foot piece of ⅜" wooden dowel.

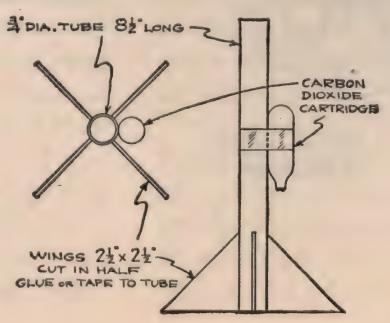
At its first launching, the rocket went about ten feet up, flipped over, hit the ground, and spun around until all of the gas had escaped from the cartridge. The boys tried again, and the same thing happened. Slightly dejected, they returned to their room and attempted to figure out what was wrong.

A small amount of clay was added to the nose of the rocket and another test flight made. This time the rocket soared straight upward to an altitude of forty feet. Several successful flights followed.

The next step in research was experimentation with the amount of weight in the nose. An attempt was made to reduce weight as low as possible and yet maintain balance, and an altitude of eighty feet was finally reached.

The boys were not quite satisfied with the altitude they were able to reach, and one Monday they came back to school with an entirely new type of construction (see diagram). Their rocket has since attained one hundred and fifty feet.

Wally and Todd feel that they have exploited the maximum potential of *(Continued on page 90)*



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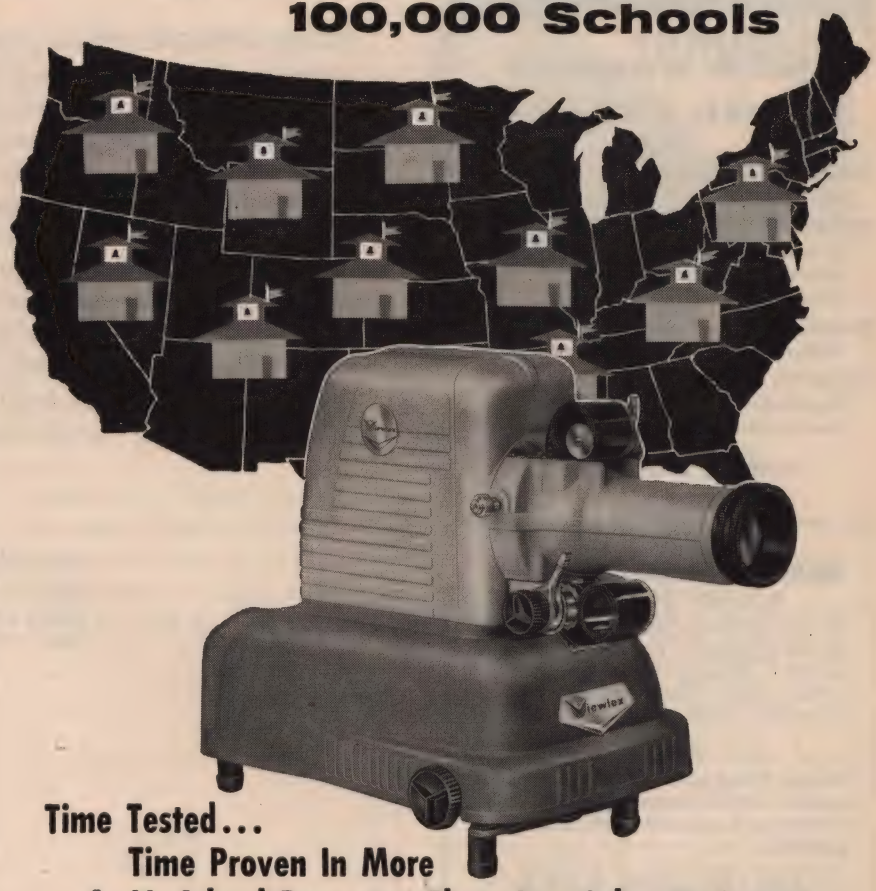

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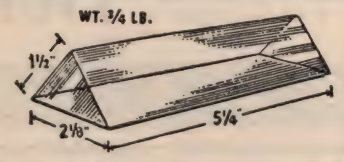

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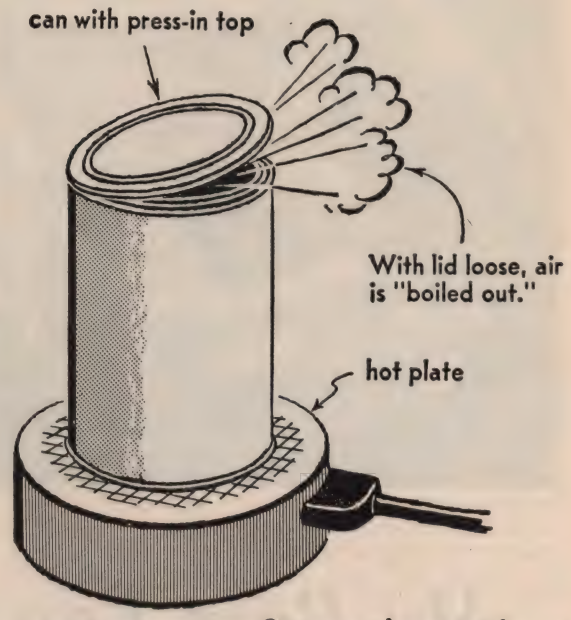
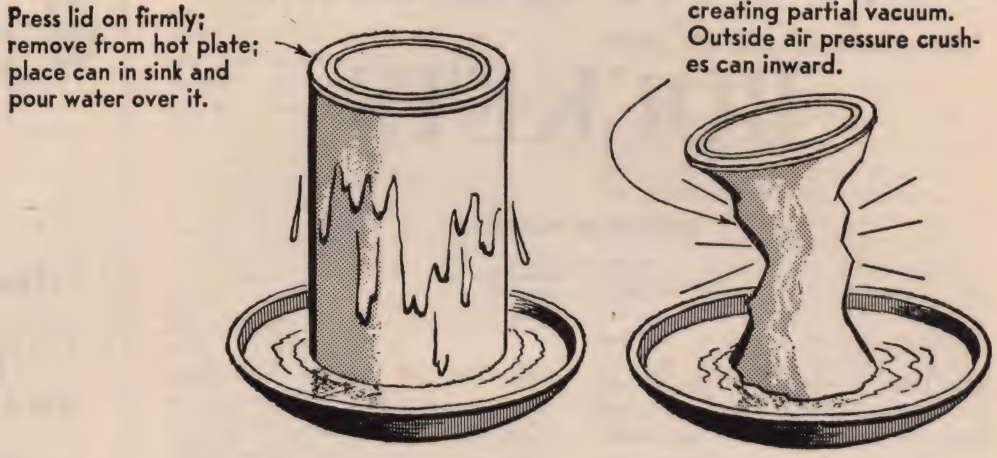
Simple Science

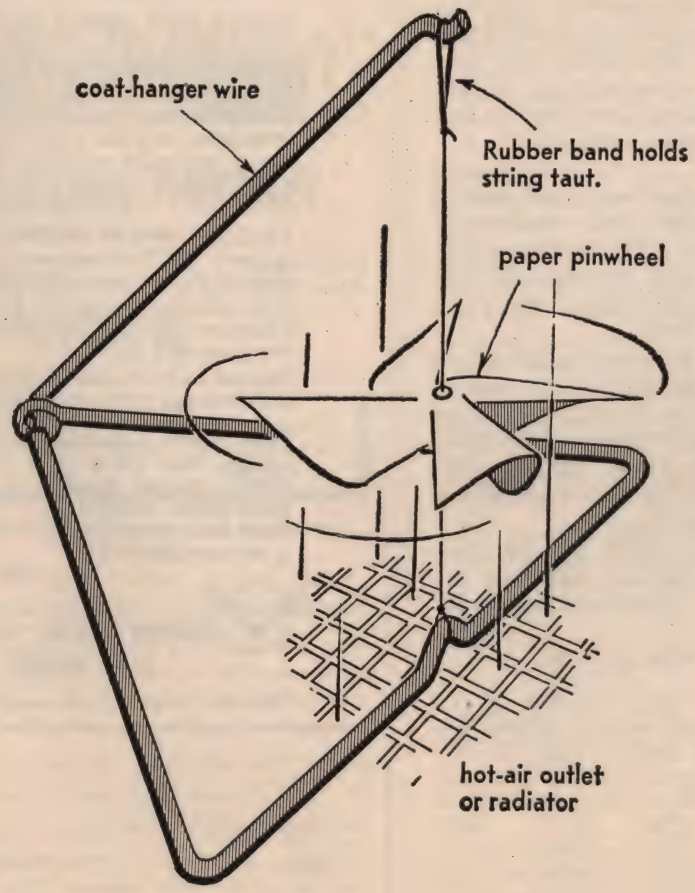
An "Implosion"

TO DEMONSTRATE the pressure or weight of the air around us, I had my fourth-grade science class perform this experiment. Using a round tin container with a tight-fitting press-in lid, we poured in about ½" of water. Then, with the lid on loosely so the steam could escape, we placed the can on a hot plate. After letting the water boil a few minutes to drive out all the air, we pressed on the lid very firmly and quickly put the can in the sink, using pot holders so we wouldn't burn our fingers. Then we poured a little cold water over the can to condense the steam quickly. Almost at once the vacuum inside the can allowed external air pressure to cause an implosion, crushing the can inward, almost flat.




Press lid on firmly; remove from hot plate; place can in sink and pour water over it.
Steam condenses inside can, creating partial vacuum. Outside air pressure crushes can inward.

A Heat Engine

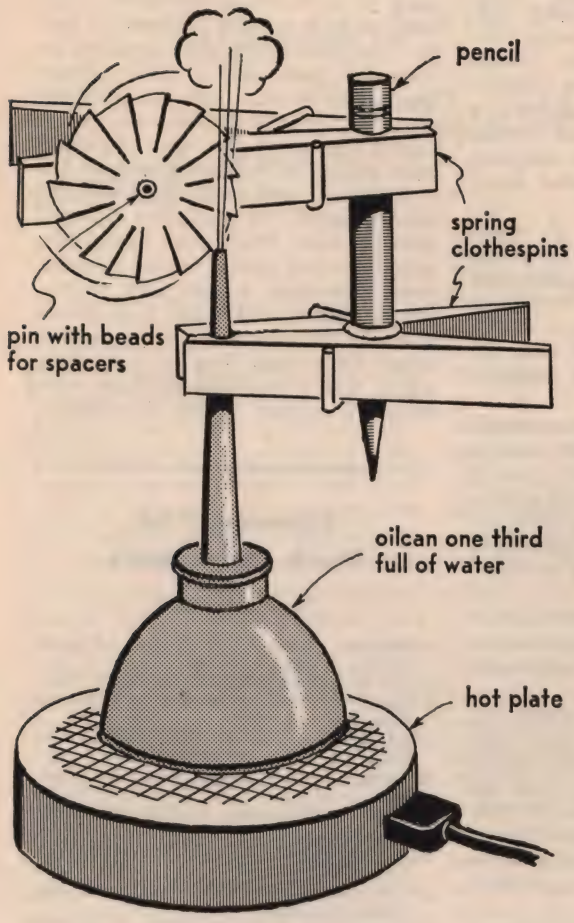


HERE is a working model hot-air engine I use to demonstrate convection currents to my fourth-grade science class. Machines such as this one have run as long as six months without stopping when placed over a hot-air vent, a radiator, or other source of rising air currents.

To make it, bend an ordinary wire coat hanger into the shape shown in the drawing. Cut a pinwheel from a 6-inch square of newsprint. String the pinwheel on a thread attached to the wire framework. It is knotted three inches above the framework, and a bead supported by the knot acts as a bearing for the pinwheel. The thread may be kept taut by a rubber band mounted at the top end.

Demonstrations

DON MAXWELL
Science Teacher, Fourth Grade
Public Schools, Westwood, California

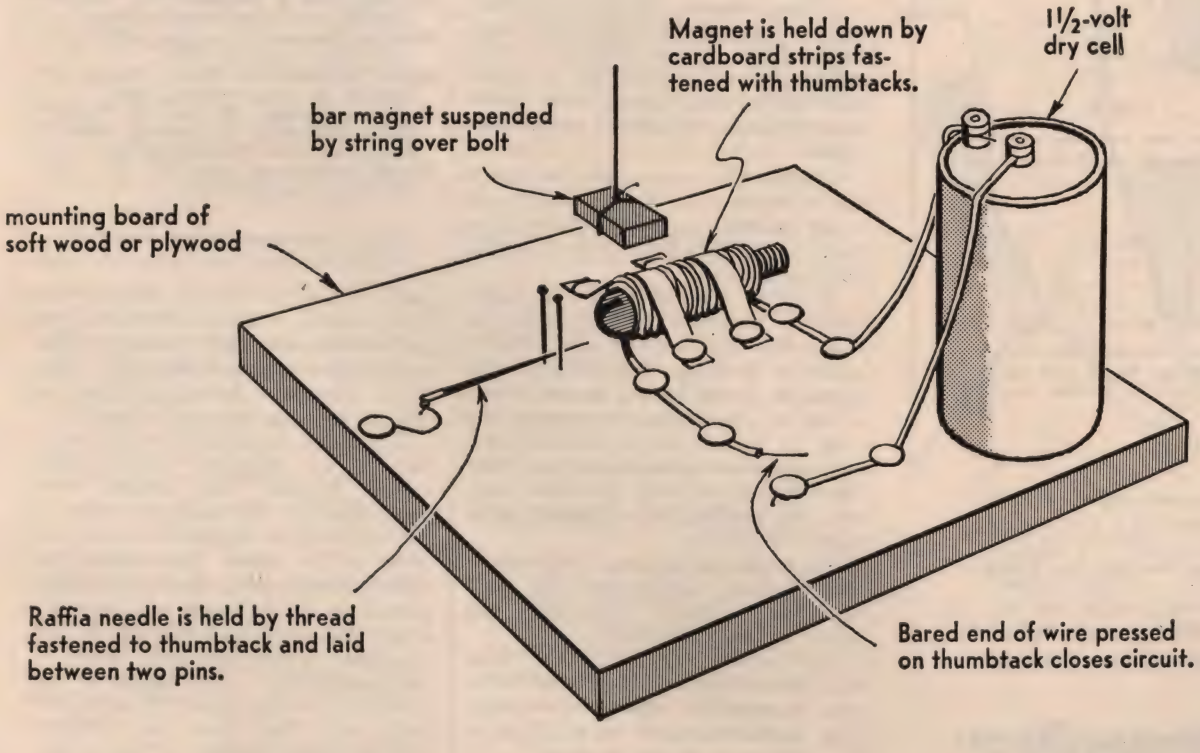


A Steam Turbine

THIS steam turbine, made of easily obtainable materials, actually works. You need a spout-type oilcan 6″ or 7″ high, 2 spring-type clothespins, an old pencil, a milk carton, a pin, and several small beads.

Cut a 1⅜″ disk from the milk carton, and cut ten or twelve slits equally spaced around the margin. Twist these little sections to make paddles for the turbine wheel. Thrust a pin loosely through the exact center, with beads for spacers. Mount the wheel about 1⅜″ from the open end of a clothespin, so that the paddles will be over the spout when the machine is assembled. Grip the end of a pencil with the other end of the clothespin, and force the pencil into the spring of the second clothespin.

Fill the oilcan ⅓ full of water, and clip the whole clothespin-pencil combination onto the spout, making sure that the paddles are lined up with the top of the spout. Place the oilcan on a hot plate or stove, and soon escaping steam from the spout will spin the tiny wheel at a rapid clip!


Magnet is held down by cardboard strips fastened with thumbtacks.
1½-volt dry cell
bar magnet suspended by string over bolt
mounting board of soft wood or plywood
Raffia needle is held by thread fastened to thumbtack and laid between two pins.
Bared end of wire pressed on thumbtack closes circuit.

An Experimental Electromagnet

WIND about fifty turns of bell wire around a soft iron bolt about 5 inches long, and fasten firmly to a piece of plywood, with cardboard or cellulose tape strips and thumbtacks. Run one end of the wire to one pole of a dry cell. Extend the other end of the wire out about 6 inches and scrape off about an inch of insulation from the end. Scrape the insulation off both ends of a short piece of wire and connect the other pole of the battery with a thumbtack pressed firmly into the plywood.

Pressing the bared end of the wire onto the terminal thumbtack will close the circuit and cause the bolt to become a magnet. For an interesting effect, anchor a raffia needle to a thread so its point just misses touching the bolt. Space two pins on either side of the needle as guides. When the current is on, the needle will stretch out and hang in the air, supported by magnetism.

Also, hang a bar magnet from the ceiling so that its tip clears the bolt head. Hung by one end, the bar will be attracted; by the other, repelled, with peculiar dancing gyrations. Other experiments may be performed with a compass, iron filings, and so on. Two dry cells in a series give more power.

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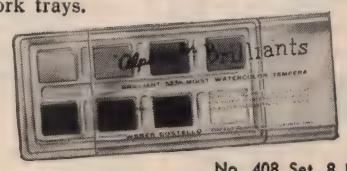
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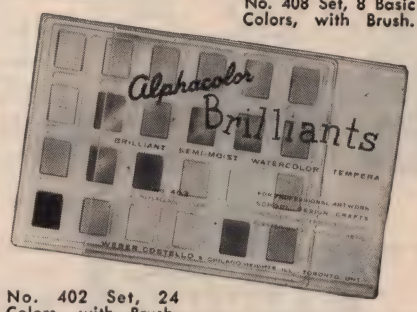

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Singing and Rhythms

(Continued from page 24)

such as walk, march, tiptoe, and hop. Then these directions are given in song form. The child does what the song tells him to do. After he has learned the single direction, he learns to follow directions given in song. This should increase *language comprehension* as well as *motor skills.* Visual aids enter in as the teacher demonstrates each action to establish its meaning, as the children look at pictures showing the action of jumping, and as they watch one another interpreting the song directions.

4. Nursery rhymes are of much value as they appeal to the young child's *sense of rhythm.* A child with "silent speech" will listen attentively to these. The nursery rhymes should be done in pantomime, and with the use of pictures to make the language meaningful.

5. Songs can help the young handicapped child *gain information,* such as the importance of cleanliness, names of the parts of the body, family names, and safety rules. They should be taught with pictures and pantomime, making sure that each word is meaningful.

6. Singing has long been used to *help overcome speech impediments.* Nonsense syllables repeated rhythmically help such children.

7. The rhythm band is almost always incorporated in the music program. To start, each child should learn to *keep simple time* with the sticks, pounding on the floor if convenient, so that he may hear the result, and then gradually going on to play slightly more complicated rhythm-band instruments.

8. Easy dances and singing games are not beyond the abilities of some retarded children. In addition to providing practice in muscular coordination and soothing nerves, these activities encourage children to *enjoy social affairs.*

9. Songs that accompany the teaching of *numbers* by means of pictures, crude number drawings, fingerplays, pantomimes, and flash cards are often very helpful.

A child goes through the same learning processes in the realm of music that he goes through in other areas of learning. For example, he listens to a song he has learned about a dog, he remembers the name of the song, he finds a picture of a dog and tells you about it, he imitates the dog. Then he sings the song. To check progress, the teacher should observe each child individually.

The music teacher must be persevering, consistent, and patient. She must watch for evidences of progress and guard against retrogression.

The music program should help each handicapped child develop initiative, imagination, freedom from tension, consideration of others, pride in himself, and a happy outlook!

Listening to Music

(Continued from page 24)

best reading group for their day's final reading work. In an atmosphere of calmness, they quietly reviewed the reading lessons and exercises covered during the morning hours.

Other advantages were revealed by the children themselves. Shirley, who was quite immature and had an I.Q. too low for academic work, made a capable music monitor. When the class was busy with lessons, she was quite content to sit by the phonograph to listen to albums of stories. Ernest hurried through his assigned work in order to have extra time to listen to his favorite record—Handel's "Largo." (He came from a home totally devoid of culture, but he would get close to the phonograph on his cot to listen to this highly inspirational melody. He absorbed the music like parched earth soaking up rain water.) Richard, who used to be a serious discipline problem, showed a warm response to music. (By curbing his wild impulses, he earned a good, used portable phonograph and records from the principal to use at home as his very own. As an added incentive, he was rewarded with tickets to children's concerts.)

Academic work predominated in the daily program, yet music was threaded through each hour. And during the year there was variety in the presentations. Sometimes a guest came to play his instrument, and to tell little stories about it. Music boxes always thrilled them. One music box in particular, which had a revolving platform containing a mother, a baby in a cradle, and a bower of colorful flowers over them, was the children's favorite. They derived immense satisfaction listening to its daintily played Brahms's "Lullaby." They also heard renditions of this cradle song from other sources.

The year's major treat was an excursion to the campanile of a nearby college campus. The children were astonished at the enormous size of the twelve bells suspended under the dome of the tower. Even more was their astonishment, when the ringer played on the bells some of the very songs that they had enjoyed in the classroom. (This had been done by prearrangement.) Big smiles lit up their faces as they heard the bells peal forth with "Pop Goes the Weasel," "Three Blind Mice," "Hot Cross Buns," "Old King Cole," "The Mulberry Bush," "Hi Ho" from *Snow White,* and "Home on the Range." The music began just after a bell had struck twelve times to designate the hour of noon, thus making a vivid association with the twelve bells.

So, through the regular weekly music period, and the extra daily uses of music, the children learned about the various ways that the same tunes can be presented. More than that, their cultural horizons were widened to include music of good quality.

Even though the children came from homes of subcultural levels, they were surprisingly responsive to the inspirational aspects of music. They also found music to be a source of deep, emotional satisfaction.

Directory of Book Publishers

(See pages 14-15)

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A word from one who receives your pupils' letters and reads

"Please send me everything about Texas"

CAMILLA KOFORD

Librarian, East Texas Chamber of Commerce, Longview, Texas

For the past seven years, I have been in charge of the business library of one of the largest regional chambers of commerce in the country. To our library come hundreds of requests for information from school children throughout our state, from every corner of our country, and from foreign nations as well. These heavy demands pose a number of problems for us, and I believe that the same or similar problems confront every chamber of commerce in the United States.

In the first place, we are not equipped to supply the type of information called for. Most of us devote our time to compiling statistics, doing surveys, and accumulating business information of a nature too complex, or too dull, to have much meaning for children. Local chambers of commerce generally have at least one informational brochure to send in answer to requests, but requests don't stop there. For example, we are asked to send all possible historical information, complete information on the missions in our area, on the cattle industry, on manufacturing, forestry, the oil industry, agriculture, and so on.

We patiently refer as many requests as possible to such agencies as might supply the answers, but if we could (and did) answer every request that came to us, our postage bill would be staggering. A year or two ago, during a ten-day period, I received eighty-odd requests for information on Texas from *one* public-school class in New York City. At the same time requests were pouring in from other sections of the country, and from Texas students, also. Not one enclosed postage!

From a personal point of view, I see every request in the light of my own children's experiences. Is little Butch Butsch up in Milwaukee waiting patiently for a letter or a package of information that won't arrive? Will his teacher accept his report that he *tried* but got no answer? Will his grade suffer because he couldn't fill a scrapbook, or add to a scrapbook, on Texas?

I wonder whether the majority of teachers understand that chambers of commerce are first of all business organizations, not educational institutions or libraries, and that they really cannot be expected to supply much of the information requested of them. Let it not be said or thought that chambers of commerce are impatient with these requests. Rather, it is that the requests have grown to such stupendous proportions that we are simply unable to cope with them. Even if we had the printed material and could send it, the volume of requests would seriously interfere with our regular activities. Yet, because most of us feel a sense of responsibility toward all children who are trying to further their education, we are distressed that we cannot be more helpful.

During my days as a public librarian there was a working agreement between teachers in the city schools and the library staff that reserve material would be arranged for well in advance of need. A similar thoughful step might be taken by teachers before they give blanket directions to their students to write to chambers of commerce. For example, a teacher could write to regional, local, or state chambers, asking whether or not desired material would be available to her students if one of them wrote for it. If the chamber could not send it, further correspondence would be avoided. Still more important, the chamber might be able to direct the teacher to a more likely source of the material wanted.

PLEASE, TEACHER!

Write to a local, state, or regional chamber of commerce before your class is ready to assemble factual information on that area. Inquire whether material is available on the subject matter desired, and how much.

Be specific and ask your pupils to be specific in requesting information. Let's cut down on the type of request that asks for "everything about your state."

If you find that requests made by your pupils can be met, be sure to have the children enclose a reasonable amount of postage.

Do not hesitate to write to any chamber of commerce for information that relates to its particular field of service.

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Coupons: pages 84, 86, 90, 92, 96.

A Teaching Couple Earns Credits on a Camping Trip

BEVERLY JUNE DEEN
Teacher, Grades 3-4, Public School
Iron City, Georgia

In the spring of 1957 my husband and I read an article in the *Together* magazine about a camping vacation. We love to travel, but it had never occurred to us to combine camping and travel. The more we thought about it, the better we liked the idea. We had a station wagon, three sons (aged four, three, and nine months), and a fourth child was expected in the fall.

After thinking it over carefully, we decided that since this would be a sort of trial run, we would buy only what equipment was necessary. A single-bed cotton mattress for the back of the station wagon would be a place for the children to play during the day, and a bed for baby and me at night. Then we bought three sleeping bags, a two-burner gas stove, a thermos, and an icebox. To this we added cooking utensils, disposable diapers, a plastic tub for the baby, books and games for the children, and clothes. We left on our trip three days after reading the article!

We chose state parks from the road maps. We decided we would just go, see, and do until we were tired enough to return to Georgia. We camped as far north as Kooser State Park in Pennsylvania before starting home. The trip was so educational and enlightening that we became campers in earnest in 1958.

My husband is a football coach and science teacher, and I teach third and fourth grade at a smaller county school. Georgia requires that its teachers get six hours of credit for certificate renewal each five years, and that time had come for us. We really didn't want to leave our four preschool children to go to summer school, but happily for us we found that the Georgia Department of Education encourages its teachers to travel, and that a trip can be planned with a teacher's superintendent and the Department of Education to provide the credits for certificate renewal.

This time I wrote each state park we might visit for information about the facilities. We chose parks with tent sites, rest rooms, running water, lights, and swimming areas, and most of them had playgrounds.

The first trip had taught us two things: (1) those who sleep outside need a tent; (2) the equipment on top of the car should be kept to a minimum because it's so hard to get at. With this in mind, my husband took out the back seats of the station wagon and built a false bottom so that all our clothes could be stored without suitcases. Then he built a sliding kitchen unit to fit in back. (Such an inadequate statement for such a wonderful job!) It had places for icebox, stove, and groceries, a shelf for canned goods, a drawer for cooking utensils, etc. With this, and a new tent, radio, folding cot, and gas lantern, we felt better prepared.

As we packed, we checked the list I had made of everything we wanted to take with us. *(See box.)*

We were on our way! The parks we had decided on were close enough together that we usually didn't have to travel over three hundred miles a day. When we found a camp site we especially liked, we would stay for two or three days. Aside from gas, groceries were our main expense. I did my shopping en route or at the supermarket nearest camp.

From our home in Georgia we traveled to Alabama, Mississippi, Louisiana, Texas, New Mexico, Arizona, California, Nevada, and Mexico.

We camped at an old French sugar plantation, saw New Orleans, and spent three days at the site of the first Texas colony, founded by Stephen F. Austin. The boys loved camping at Bear Canyon, New Mexico, the home of Geronimo.

In California we saw the world's largest zoo, fruits we'd never seen before, and a professional baseball games, and Disneyland.

We had a picnic at a beach near Rosilito, Mexico, went into a big cave with "Yolo, Pedro, and Juan" painted on the walls, and saw a Mexican family fixing their picnic of tortillas roasted over an open fire. We camped by Hoover Dam in Nevada; and saw the Grand Canyon, Petrified Forest, Painted Desert, and snowbanks as high as our car at Yosemite. You can read about these places all your life, but until you see them you can't grasp the beauty and miracle of them. When we drove back into Georgia a month later, home looked good, too. And when I'm a little old lady in a rocking chair, I'll remember our camping summers.

Our Packing List

Up Front
sun glasses
washcloth
disposable tissues
paper bags for trash
pad and pencil
disposable diapers
maps; information

General
tent; sleeping bags
cot; pillows
lantern; flashlight
thermos
life jackets
stroller
potty
playpen
camera; film
radio
bandages; aspirin
laundry duffle bag
clothesline and pins
shoe polish

Cooking Utensils
paring knife
table silver
frying pan; 2 boilers
boys' bowls
cups; measuring cup
tea maker
baby bottles
dishpan; dishcloths
plastic bowls
can openers
scouring pads
dish towels
paper plates; napkins
aluminum foil
soap powder

Food
canned milk; oatmeal
sugar; coffee; flour
salt and pepper
butter; cooking oil
fruit juice; tea; eggs
matches
baby food; cereal

Prepared Food
fried chicken
potato salad
baked beans
spaghetti

Night Section
sheets; pillowcases
pajamas
rubber pants; diapers
aerosol bomb
flashlight
screening
masking tape
612—insect repellent
washcloths; towels
blankets

Dad
shirts; pants
walking shorts
shaving gear; mirror
toothbrush
underwear; socks
bathing suit
pajamas
jacket

Boys
dress suits
short pants
Buster Brown shirts
socks; play shoes
warm pajamas
summer pajamas
bathing suits
snow suits
dungarees; jackets

Mama
comb; bobby pins
lipstick; tweezers
scarf; sweater
bathing suit
shorts; dungarees
blouses; dresses
pajamas: warm; plain
basketball warm-ups
underclothes
toothbrush

Baby Sister
sun suits
bathing suit
pajamas
diapers
powder
shoes; socks
sweater
corduroy pants
jacket
snow suit

I have read about "enriching teaching units" and now I know exactly what the authors meant. This year when my fourth-graders read about the underground zoo at Tucson, Arizona, in their *Weekly Readers,* I had my own motion pictures of the zoo, and I really believe that it helped it come alive for the children. When we studied in geography about the Navajo Indians, I again had movies. This time they were pictures of the Indian hogans at the very place spoken of in the text, and of a fourth-grade Navajo boy who did several dances for us. Again and again, I have found myself able to make things more exciting for my pupils because they seemed so much more alive to me. My husband, too, says he has felt himself to be a better teacher because of his camping and traveling experiences. We recommend the idea enthusiastically to all of our fellow teachers.

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in cooperation with THE Instructor

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Interior of a Ranch Lodge

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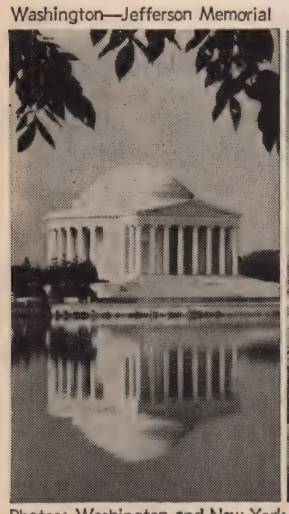
The coupon below enables teachers to obtain a folder containing further details about all these offerings. (It is not intended—or useful—for classroom work.)

Washington—Jefferson Memorial



New York City—UN Buildings

Photos: Washington and New York Convention Bureaus

Travel Editor, The Instructor, Dansville, N.Y. IN559

I am interested in the NEA-INSTRUCTOR Educational Tours. I have checked, below, the tour that I hope I can take this summer. Please send me full details, without obligation. (Note: Coupon is for TEACHERS' USE only.)

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P.O. and Zone ..... State .....

Games for the Elementary School

MYRTLE MERRITT

Assistant Professor of Physical Education, State University Teachers College, Geneseo, New York

HULA HOOPS—All Grades

The hula hoop craze swept over the United States last fall and rapidly spread to many foreign countries. As with so many fads, interest for the activity dropped almost as quickly as it was introduced.

Though this activity seems to be forgotten, many values may result from its use. Body rhythm and control are essential for successful movement of the hoop. In addition, many other activities are possible. Some of these are recommended here.

DIVE AND ROLL: One person stands at the edge of the mat holding the hoop. Children, in turn, run, jump from both feet, placing head and hands through the hoop, and go into a forward roll. As the children become more skilled, the hoop may be raised. Children should know how to perform a forward roll before trying this stunt.

RUN AND LEAP: One person holds the hoop in the air and children take turns running to the hoop and leaping or jumping through it. Height of the hoop will be determined by the jumping abilities of the group. Children will need to curl up by bringing knees up to chest, but with the largest hoop even middle-grade children should be able to go through.

STAND IN CENTER AND JUMP OUT: This stunt will serve to practice the standing high jump. One child stands inside the hoop, which is held in a horizontal plane by another child. By bending knees, ankles, and hips, and using the arms in a lifting motion, the child attempts to jump up and out over the edge of the hoop. Measurements may be taken to determine the maximum height jumped by each child. Each child is then able to note progress and strive for personal improvement.

STAND OUT AND JUMP IN: This stunt is the same as the one above except that the child starts outside the hoop and jumps into it. Since more room is available for the squat and more body action, it should be possible to achieve a higher jump.

RUNNING THROUGH THE HOOP: The hoop is rolled slowly and children attempt to run through the hoop without touching any part of it. Children will need to judge the rolling speed and move in relation to it. This may be easier to perform with the roll described below.

REVERSE SPIN: The hoop is thrown straight out ahead of the child and as it is released the hand is brought sharply down to cause the hoop to spin toward the thrower. When the hoop completes its skid it will roll back to the thrower. Practice is necessary to develop the ability to throw without causing the hoop to wobble. A contest might be held to see who can cause the hoop to reverse the greatest distance.

ROLL FOR DISTANCE OR SPEED: Test to see who can roll the hoop forward with one thrust the greatest distance before it falls. Also, which contestant can roll the hoop the fastest to a given target with one push.

JUMPING: The hoop may be used just as a rope, and is held in both hands and rotated over the head either forward or backward. The hands may be held to one side of the body so the hoop passes over the body from side to side rather than back to front.

INDIAN JUMP: The hoop is held horizontally with edge touching the floor. Feet are crossed and touch the floor on either side of the hoop. Jump once or twice in this position, and without breaking rhythm, switch feet to opposite sides, legs remaining crossed. This may be done to an established rhythm, or the tempo may be gradually increased until the contestant misses. A variation with legs still crossed would be to jump twice on one foot and twice on the other and then cross over, rather than to touch the floor with both feet simultaneously.

PUDDLE JUMPING: Hoops are placed at various distances on the floor. Children leap or jump from one to another without touching the hoops. Those who touch may be eliminated. As the children become proficient, the distance between hoops may be increased.

Setting the Stage—Motivating the Imagination

MERCEDES PETRY
Teacher, Grades 1-2, York School
New Philadelphia, Ohio

ALL children have imagination. Some are gifted with a great amount. Others have only a little. Children do not need to compose music, write stories, or paint portraits to show imagination. If they solve a problem new to them, even though the answer has already been established by others, they have used creative ability. They must have imagination to do this.

When we give a set of blocks to a baby who has never seen them before, he turns, bites, tastes, and throws them. He then piles them up one on top of the other. If he has never seen this done before, he has used his imagination.

In training the imagination, Victor D'Amico tells us, "The teacher plays an important role. He sets the stage for things to happen; then provides the space for them to happen. You cannot teach imagination . . . . . it must be motivated, encouraged, guided."[1]

Most classrooms are crowded today, but many techniques which require very little space can be used in training the imagination. Do not force imagination or draw attention to the child who displays little. Encourage him to "make pictures in his head." Note those who seem to have difficulty, for these are the ones who will later have trouble with problem solving in arithmetic.

Some imagination training techniques follow. Any classroom teacher will think of others.

1. Hold up a toy and allow children half a minute for examination. They will then close their eyes and try to make a picture in their heads. Repeat with other toys and objects. Using toys with simple lines, have the children look; then draw a picture on paper, with the toy hidden.
2. Hang a screen about 4′ x 6′ at the front of the room. What could hide behind it?
3. Show boxes of various sizes. What articles or animals could be hidden in each? There is an apple in one box. What do you think it looks like?
4. Provide a tray of a dozen articles familiar to the children. Use pencils, pins, scissors, and so on. Allow a minute for each child to study it; then he names as many objects as he can, with the tray covered.

By this time you should have a rather complete picture of the abilities of your children. Notice those who seem to have the most difficulty, and give them further training. Do not hurry them. In time they will respond.

Art class has perhaps the greatest range of possibilities for developing the imagination. Here are some suggestions:

CONSTRUCTION: Let each child build a bridge across an imaginary brook in your classroom, using any materials in the room.

PANTOMIMES: Thread a needle, carry a brimming glass of water, throw a bat or ball, skate, pick flowers. Play store, house, restaurant, or school. (Add talk to these activities.)

PLAY *Statues,* an old game. When the music stops, make a statue. Be pretty, ugly, strong, scary, weak, or sad.

USE RHYTHM INSTRUMENTS: Beat out "what you feel." Trade instruments. Repeat. (Do not use complicated arrangements for this.)

IMAGINE you were a raindrop. Where would you like to fall? Draw a picture of it.

DRAW something you can't see: A toothache, wind, heat, cold, and so on. One child in my class saw a toothache as bright red with lines radiating from it. Another thought it should be large and black. Still another thought it would be small and black!

START with circles or ink blots, more than one on a page, if desired. Add something to make a picture.

PASTE a leaf or a feather on a sheet of paper. Add whatever is necessary to make it into a person or an animal.

DRAW a thing you haven't seen: Isabel Freas Shaw says, "Draw a turkey no one has ever seen; a bird's-eye view of a flower."[2]

SCRAP ART: Use a collection of wire, string, bolts, and so on. See what can be made from them. Let each child choose his own materials from the scrap box.

SCIENCE: We set the stage by providing a "discovery table." On it children place objects which they have discovered on their way to school. There may be a praying mantis, stones, spiders, ladybugs, and other insects. Allow the child to discover how many legs are on a spider by observation; do not tell him. Provide books from the library, in which he can find the insects he has discovered.

SPELLING: Imagination can be trained by dramatizing the words or by illustrating them. Making sentences or stories will also help. Ask the children to make the sentences say something funny, sad, scary, or impossible.

READING: Dramatizing stories read will train the imagination. Let the children take the part of their favorite character. "Make up" stories other than those in the reader, but using the same characters. Answer "what if" questions. What if Jerry could not find Alice? What if Jip could not be found?

[1]From "Imagination," in *School Arts,* September 1953. Used by permission.
[2]From "Imagination Is Inspiration," in *School Arts,* January 1957. Used by permission.

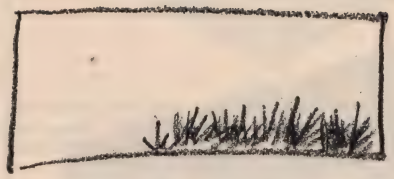
If the training of the imagination in all of these subjects is successful, problem solving in arithmetic will be easier for the child, because he will learn to visualize problems as they arise.

A QUIET TIME: Have one each day when the child can work as he desires or even daydream if he wishes. All normally healthy children must have quiet times. Although, in public school, imagination must be largely developed through group activities, the value is to the individual child, so the quiet time must be provided.

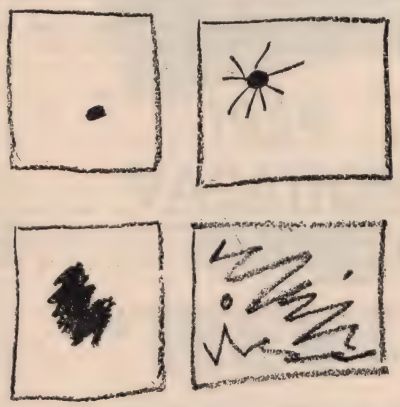
"A child needs a sense of balance. He needs to offset the high pitch of his sensations, the dashing pace of his activities. He needs a quiet time. He requires a chance to pause, to relax, and to be just himself for a while.

"The quiet time . . there's a stillness in the classroom. It seems for a few moments that the clock has stopped." *(Instructor,* Dec. 1958, p. 3)

See Viktor Lowenfeld's "Current Research on Creativity," *NEA Journal,* Nov. 1958, p. 538.



A little girl who said she couldn't draw bypassed her mental block when she was asked, "If you were a raindrop where would you like to fall?"



A teacher will receive many diverse ideas of a toothache if she asks the children to put their impressions on paper.

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Coupons: pages 84, 86, 90, 92, 96.

My Boys Launched ROCKETS

(*Continued from page 81*)

the carbon-dioxide cartridge and are presently working on a parachute idea to bring the "rockets" safely back to earth.

Rocket Construction

1. Make the body out of heavy paper or light cardboard and roll into a cylinder. (See diagram, p. 81.)
2. Attach four triangular-shaped wings cut from stiff cardboard.
3. Tape a carbon-dioxide cartridge to the side of the rocket body 2½ inches above its base. The cartridge is placed so that its tail points downward between two of the wings to allow room for the device which punches a hole in the cartridge.

Launching Platform

A wood dowel 3′ x ⅜″ is set up in a hole in a 4″ x 8″ board.

Firing

1. The hollow rocket body is placed down over the launching dowel.
2. A puncturing device is fitted to the tail of the cartridge.
3. Hang on tight to the cartridge and the punch; release the spring and then the cartridge.

Caution

Under no circumstances should carbon-dioxide cartridges be exposed to excessive heat. The gas escaping from a carbon-dioxide cartridge is extremely cold. Prolonged exposure will freeze body tissue.

Brighten up May's Bulletin Board

Self-expression is inspired by music. These drawings created while listening to music, with the apparent freedom of feeling, the sweeping, emotional lines, and the ever infectious lure of the sea, kinda make you wanta—hear "Scheherazade."

Learning about Paricutin would never do for a lesson in the whys and wherefores of "please, thank you, and pardon me," but it makes an interesting subject to build an art study around. Just in case you've forgotten, Paricutin is the volcano that in 1943 so rudely erupted in Mexico.

Photos from San Diego City Schools

Club Exchange

THIS free service is open to elementary-school teachers and pupils. It is definitely offered for EXCHANGE *of class letters or tape recordings, not* ONE-WAY *correspondence. All letters received within six weeks following publication of your request should be answered. If you receive more mail than you can possibly answer, please write these schools to that effect.*

We are unable to supply the names of individual pen pals.

The Club Exchange will not be included in June, since teachers and pupils will not have time to answer before the school year ends. If you wish a Club Exchange notice published in an early fall issue, send it by June 15. Tell where mail is to be sent after school begins in September.

Items should give complete addresses and be signed by the teachers themselves. Send them to: Club Exchange, THE INSTRUCTOR, *Dansville, N.Y.*

California.—My sixth grade is interested in exchanging letters, pictures, post cards, and souvenirs with children anywhere in the world. We live in the heart of the giant redwoods. Logging is the main industry in our area. Address correspondence to: Mr. Robert Olsen, Dow's Prairie School, P.O. Box 2077, Arcata, California.

Colorado.—My fourth, fifth, and sixth grades would like to exchange letters and post cards with children of other states and countries. We live eight miles from Greeley, where Colorado State Teachers College is located; also we are within twenty miles of the Rocky Mountains. Address mail to: Mrs. Hilda Krueger, Ashton School, Box 411, Route 3, Greeley, Colorado.

Illinois.—The seventh and eighth grades of Creston School would like to exchange letters, cards, schoolwork, ideas, and ways of living with other seventh- and eighth-graders. Our town is small and is a farm community. We wish to hear from children in the western part of the United States, and Canada, Mexico, and foreign lands. Address: Mr. John Powell, Creston Grade School, Creston, Illinois.

Illinois.—My third grade and I should like to exchange letters with other third-grade children in Texas, California, New York, Alaska, and Mexico. Address: Mrs. Mildred H. Vietmeier, Forreston Grade School, Forreston, Illinois.

Kansas.—My pupils in grades four, five, and six, and I desire to exchange letters, cards, and pictures with pupils and teachers in Alaska, Canada, Hawaii, Mexico, and Cuba. Address all mail to: Mrs. Clark E. Miller, Beeler Grade School, Beeler, Kansas.

Michigan.—My thirty third-graders would like to exchange letters with other children of the same grade in the United States or elsewhere. We live in a suburb of Detroit. Address mail to: Mrs. Marilynn Thurston, Greenfield School, 13 Mile and Fairfax, Birmingham, Michigan.

Minnesota.—My fifth-grade pupils would like to exchange letters and post cards with children in the United States, Hawaii, Mexico, and Alaska. We live on the iron range, and Babbitt is the Taconite Capital. Address all mail to: Miss Judy Peterson, Babbitt School, Babbitt, Minnesota.

Minnesota.—My thirty-one fourth-graders would like to be enrolled in Club Exchange. We should like to correspond with children of the fourth grade in Alaska, Hawaii, Canada, and especially Mississippi, Louisiana, and Texas, as well as European countries. Besides our beautiful lakes, we are noted for our maple sugar and syrup industry and our wild-rice industry. We wish to exchange post cards, tape recordings, booklets, and souvenirs. Address all correspondence to: Mrs. Herbert Faedtke, Onamia, Minnesota.

Missouri.—Our sixth grade is very much interested in exchanging letters and post cards with sixth grades in the United States and foreign lands. We are in a consolidated school in a rural community. Address all mail to: Mrs. O. W. Thomas, 309 North Folger St., Carrollton, Missouri.

New York.—My fourth grade would like to exchange letters with children in the United States and other lands. Our social studies include units on Arizona, Maine, Mississippi, Nebraska, North Carolina, and Washington. Any letters or information from these states would enrich our program. Address: Mrs. Kathryn C. McCaffery, Hillside Grade School, Maple Drive, New Hyde Park, Long Island, New York.

North Carolina.—The fifth grade of Grace School would like to exchange letters, post cards, photographs, and souvenirs with other boys and girls in all parts of the United States. Address mail to: Mrs. Margaret Rich, Grace Elementary School, Ottari Road, Asheville, North Carolina.

Ohio.—My fifth-grade pupils would like to hear from other pupils in the United States, especially in Alaska and in the part of California where the giant trees grow. Our home is in Darke County where the famous Treaty of Greenville was made with the Indians which opened up the land to white settlers. Annie Oakley's home was in the northern part of our county. Address: Mrs. Goldie MacReynolds, New Madison School, New Madison, Ohio.

Ontario.—Grades six and seven of St. James's School would like to correspond with boys and girls of these grades in the United States and other Canadian provinces. We should like to trade pictures of the places with the people to whom we write. Address: Miss Edith Gavin, St. James's School, Morden Road, Oakville, Ontario.

Quebec.—Our sixth grade of thirty-five pupils wishes to correspond with girls and boys eleven to thirteen years old in other countries. Montreal is the largest city in Quebec, and is mostly French-speaking. Address your correspondence to: Mrs. G. Deskin, Van Horne School, 4810 Van Horne Avenue, Montreal 26, Quebec.

Rhode Island.—My thirty-six third-graders would like to correspond with children in all parts of the United States, Canada, and foreign countries. We wish to exchange information, letters, cards, and pictures. We have a class newspaper, a science club, and a library club. Address all mail to: Mrs. Marcia C. Plante, Stephen Olney School, Douglas Avenue, North Providence, Rhode Island.

Wisconsin.—My pupils would like to exchange letters, souvenirs, and products with pupils in other states, especially Alaska, and also Hawaii, Canada, Cuba, and Mexico. We live very near the Mississippi River in Southwestern Wisconsin. Address all correspondence to: Mrs. Walter Glennon, Elwell School, Cassville, Wisconsin.

Wisconsin.—My pupils, grades five and six, are interested in exchanging letters, post cards, and pictures with other pupils in similar grades in the United States and foreign countries. We are especially interested in Hawaii and Alaska. Address: Mrs. Dorothy B. Ash, Cedar Falls School, Jct. Dist. No. 2, Menomonie, Wisconsin.

Dare to Be Experimental

(Continued from page 80)

Do you want to be a better-than-average teacher?

First, select some special thing in your teaching that you have wanted to do better. Be specific about what it is you want to improve.

Next, think up a way to try. It may be your very own way, or it may be a way you've heard about. Sometimes it helps to talk to another teacher or your principal.

Figure out how you're going to carry out your plans, the danger spots to watch (perhaps you consistently get frightened or tired and give up too soon—or perhaps the materials will be hard to get), and how you will measure success.

As you proceed, if you have to make any drastic changes in plans, make note of them; you may be able to help other teachers.

When you finish, think it over. Decide what you did well, what parts of the experiment you will retain, and what parts you will improve or discard. The children will help you make these evaluations if you invite them to. Perhaps your principal will, too.

If the effort has been wearying, you may want to use your "old ways" for a short time while you recuperate and take stock. But don't go backwards. When you repeat your new plan, you will find it easier. In fact, some gestures will already have entered your habit system. You'll be ready soon for another new venture. And you'll feel more professionally alive than you have for many a day.

"Don't forget he's been in class with me every day since the first grade." THE INSTRUCTOR

For your FREE copy of this book...

1959 VACATION GUIDE to NEW YORK STATE

This beautifully illustrated new Vacation Guide contains scores of full-color photographs . . . gives complete details on over 1,000 individual attractions . . . tells how to reach them! "Vacationlands" helps you choose from a magnificent variety of lakes, mountain areas, beaches, historic sites in New York State!

Remember—1959 is New York State's Year of History

Mail this coupon NOW!

New York State Department of Commerce
Box 64-C, Mount Vernon 10, N.Y.

Send "New York State Vacationlands." I am interested in: A ( ) resort hotel, B ( ) city hotel, C ( ) bungalow colony, D ( ) tourist home, E ( ) summer cottage, F ( ) campsite, G ( ) children's camp, H ( ) dude ranch, I ( ) motel.

I would like information from areas checked:

1. ☐ Adirondacks
2. ☐ New York City
3. ☐ Catskills
4. ☐ 1000 Islands-St. Lawrence
5. ☐ Niagara Frontier
6. ☐ Finger Lakes
7. ☐ Saratoga-Lake George
8. ☐ Long Island
9. ☐ Mohawk Valley
10. ☐ Central New York
11. ☐ Hudson-Taconic
12. ☐ Genesee Region
13. ☐ Chautauqua-Allegany
14. ☐ Capital District
15. ☐ Southern Tier
16. ☐ Sullivan County

104

*Name*_____ (PLEASE PRINT)

*Address*_____

*City*_____ *Zone*____ *State*_____

Instructor Coupon Service

For TEACHERS' USE only. Cut each coupon separately and mail all in one envelope to The INSTRUCTOR, Coupon Service, Dansville, N.Y.

CUT APART HERE

Free **4-PAGE UNIT ON RESEARCH.** Please send reprint in color of your World Book classroom study unit "Research is the Fourth R" and the four page worksheets. (Right to limit number of worksheets to be sent is reserved, if necessary.) **269D**

Name .....PRINT OR TYPE.....

Street or R.D. .....

City ..... Zone ..... State ..... Ins. 5-59

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Free **VIEWLEX, INC., Dept. 1-6.** Please send me your colorful illustrated literature on Viewlex projectors. **472**

Name .....PRINT OR TYPE.....

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Free **THE GARRARD PRESS.** Please send me the following: ☐ Dolch Aids-to-Reading Catalog; ☐ Booklet of Basic Vocabulary Story; ☐ Sample copy (with order form for free supply) of Dr. Dolch's pamphlet, "The Play-Way to Learning" for distribution to parents. **293**

Name .....PRINT OR TYPE..... Grade .....

Street or R.D. ..... School .....

City ..... Zone ..... State ..... Ins. 5-59

CUT APART HERE

Free **HARPER & BROTHERS.** Please send me a copy of the Harper catalog of Books for Boys and Girls. **224**

Name .....PRINT OR TYPE..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State ..... Ins. 5-59

CUT APART HERE

Free **DIAL FINANCE COMPANY, Dept. E-20.** Please send me, in a plain envelope, complete information about your Borrow-by-Mail service for teachers, as described in advertisement on Page 1. **328**

Name .....PRINT OR TYPE..... Grade .....

Street or R.D. .....

City ..... Zone ..... State ..... Ins. 5-59

CUT APART HERE

Free **WEBER-COSTELLO COMPANY.** Please send free test sample of the new Alphacolor BRILLIANTS PLUS brochures containing instructions and suggested uses. **211**

Name .....PRINT OR TYPE..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State ..... Ins. 5-59

CUT APART HERE

Free **MARSH 77 FELT-POINT PEN.** Please send me more information about the Marsh 77 Felt-Point Pen, and a list of stores in my area where I can purchase these pens. **510**

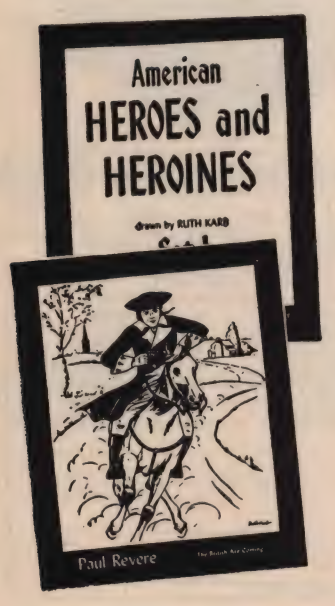
Name .....PRINT OR TYPE.....

Street or R.D. .....

City ..... Zone ..... State ..... Ins. 5-59

CUT APART HERE

Coupons: pages 84, 86, 90, 92, 96.



you are there...

with Molly Pitcher - fighting in the Revolutionary War . . . with Lewis and Clark - in the Northwest Territory . . . or with Richard E. Byrd - exploring the Antarctic. Set I presents ten earlier American heroes, Set II ten later heroes and heroines.

Framed in a red and blue border, each poster features a detailed drawing of a well-known scene, the name of the hero, and a descriptive caption in large type. The biographical text on the back includes a thrilling story of the scene and a concise sketch of the hero's life. 13″ x 16″ in size.

Each Set $2.50. Series of 2 Sets $4.75.

F. A. Owen Publishing Co., Dansville, N.Y.

FREE AND INEXPENSIVE MATERIALS YOU WILL WANT TO ORDER

Made to Order

Booklist and Subscription Books Bulletin—Guide to current books; published semimonthly, September through July, and once only in August; special sections titled "Books for Young People" and "Children's Books"; graded by age level; books reviewed are selected from the nearly 13,000 books published each year (American Library Association, 50 E. Huron St., Chicago 11, Illinois; $.40).

Elmer's Guide to Good Gluing—Four-color booklet, 16 pages; booklet covers all-purpose adhesives, contact cements, waterproof glues, plastic resin glues, and casein glues; outlines uses for each and explains how they are to be applied; two-page chart summarizes the information, listing various gluing jobs, requirements of the adhesives to be used, and recommending the specific glue for the job (Elmer, The Borden Company, Department CPR, 350 Madison Avenue, New York 17; free).

Foreign Language Teaching in the Elementary Schools—Booklet which describes current practices in our elementary-school classrooms; 46 pages (Association for Supervision and Curriculum Development, NEA, 1201 16th Street, N.W., Washington 6, D.C.; $1.00).

Forestry Activities—Forest conservation teaching aid directed to Boy Scout leaders and other youth groups; activities for children to perform are oriented toward teaching a conservation principle; illustrated; 31 pages (Forest Service, U.S. Department of Agriculture, Washington 25, D.C.; single copy free).

Friendly Things to Do—June through September 1959; contains materials suitable for summer use in the home, or in daily vacation Bible schools; Lebanon is discussed at length; also included are songs, A-V materials, programs, things to do for the Fourth of July, service projects—friendship cards for Mexico, wells for India; many other educational activities (American Friends Service Committee, 20 South 12th Street, Philadelphia 7, Pennsylvania; $.25).

Great Westward Trek—Fervor of the West—History of the westward movement on the Oregon Trail; written by Keith Huntress, Ph.D.; useful as a supplementary teaching aid and as a reference for teachers (Americana Press, 2038 Pennsylvania Avenue, Madison 10, Wisconsin; $.10).

Hi Neighbor, Books 1 and 2—Packed full of projects, party ideas, fun, stories, facts, games, songs, crafts, toys, flags, recipes, and activities; Book 1 contains fun and folklore from Indonesia, Italy, Lebanon, Paraguay, Uganda; Book 2 borrows from Brazil, Ghana, Israel, Japan, and Turkey (U.S. Committee for UNICEF, United Nations, New York; $1.00 each).

How Good Are Your Schools?—Helpful for use with parents, citizens, and organized groups in your community; the questions raised in this leaflet suggest areas that determine the quality of a school program; intended to be useful in guiding individual and group discussions to a consideration of important educational topics (NEA, Council on Instruction, 1201 16th Street, N.W., Washington 6, D.C.; 10 copies for $1.00; quantity rates on request).

Malaya, a New Independent Nation—Presents background information on Malaya as a new independent nation; includes information on the postwar struggle for Malaya, the land, the people, political Malaya, the economy, and the relationships between the United States and Malaya; Catalog No. S 1.38:77 (Supt. of Documents, Government Printing Office, Washington 25, D.C.; $.20).

Mentally Retarded Child at Home—Manual for parents written by Laura L. Dittmann, Specialist in Home Training Programs for Mentally Retarded Children, Division of Health Services; discusses the child from babyhood through adolescence (Supt. of Documents, Government Printing Office, Washington 25, D.C.; $.35).

Primer for Parents—Written by Mary Ellen Goodman; suggests ways to teach children healthy racial attitudes; contains several parent-child discussions in anecdotal form; humorously illustrated (Anti-Defamation League of B'nai B'rith, 515 Madison Ave., New York 22; $.40; quantity rates on request).

Space, Arrangement, Beauty in School—Illustrated booklet showing how to conserve space, arrange rooms for attractiveness and serviceability, and inspire beauty in the classroom (Association for Childhood Education International, 1200 Fifteenth Street, N.W., Washington 5, D.C.; $1.00).

TV's New Engagement . . . Showmanship and Scholarship—Up-to-the-minute report on educational television; contains answers to the questions most frequently asked about this new teaching medium (Fearon Publishers, 2263 Union Street, San Francisco, California; $2.00).

When You Submit a Manuscript—Concise sheet of helpful pointers for budding authors; contains suggestions and guidance on how to submit a manuscript; available to teachers when requested on official school stationery (Children's Book Council, Inc., 50 West 53rd Street, New York 19; free).

BE SURE TO WRITE TO THE ADDRESS GIVEN IN EACH CASE. DO NOT WRITE TO THE INSTRUCTOR.

Want to Try It?

MAKING PHILIPPINE FRIENDSHIPS

REPORTED FROM SCHOOL 99, BOROUGH OF QUEENS, NEW YORK CITY

WILLIAM FINEGOLD
Principal, School 99
Kew Gardens, New York

AT THE beginning of last November, packages began arriving at our school from the Philippine Islands. Containing coconut shells, sea shells, stamps, and seeds, they were gifts to the children of School 99 from the children of Cuyo Central School in the Philippines. They had been sent as a token of appreciation for about 1000 books sent to Cuyo School the previous June in a "Books across the Sea" project to build a chain of friendship between the children of both schools. But let's go back.

At a Parents Association meeting in March 1958, teachers and principals from the Netherlands, Israel, and the Philippines (studying at New York colleges), participated in a panel discussion on education in their countries and the U.S. During the question period, someone asked about libraries. Parents learned there were no library facilities in the area of the Philippines where Mr. Edilberto Dagot was a principal.

After the meeting some parents broached the idea of having our boys and girls send books to Cuyo, a small out-of-the-way island in the Philippines. The project was discussed at a faculty conference and the teachers wholeheartedly supported the idea. Children were asked their opinions, and the project was under way. A teacher met with a parent committee and the principal to plan the type of books wanted, how to collect them, and more important, how to make this project a vital part of the curriculum.

It was decided that children should bring books they had liked and which they knew other children would want to receive. Others in their classes would be urged to read these books and committees of pupils would then evaluate them. A great impetus in reading took place.

Children began to learn about life in the Philippines and their relations with the United States. Older boys and girls did research on the Philippines and reported to their classes. Younger children described the project to their parents and wrote stories about it. One class made linoleum-block plates to be put in the books.

A high light of the project was the visit of Mr. Dagot to talk to the children. He described life in the Philippines, particularly in Cuyo, and answered the children's questions. They were impressed with the fact that the inter-island boat lands at Cuyo every other week, and that there is no public library, refrigeration, movie theater, paved roads, or automobiles.

All kinds of books were brought in—classics, science, history, reference books, illustrated storybooks, and so on. A film on the Philippines was procured and shown. A UNICEF "Hi Neighbor" record contained some Philippine songs and dances.

A suggestion was made that the children might wish to purchase an encyclopedia to include with our books. The children gave pennies, nickels, and dimes, and each class became responsible for a separate volume.

Although Mr. Dagot had thanked them for the book project and assured them the books would be read by hundreds of young and old alike, our children began to feel that they were the real beneficiaries of this project.

The school year was drawing to a close. It was time to plan for crating and shipping. A book service agreed to pick up, crate, and deliver the books to the pier without charge. The Philippine National Lines agreed to ship 200 pounds free of charge. Letters of friendly greeting to the children of Cuyo were sent along with the books. On June 24, the books were picked up. On July 3, they were on the "Doña Aurora," off to the Philippines.

All in all, it was a truly exciting experience. The children, teachers, and parents responded wholeheartedly. Our curriculum was enriched in many areas, and our horizons broadened considerably. We had been fortunate in many ways, of course. The fact that a parent had asked a question on libraries was significant. Of great importance was the fine impression made by Mr. Dagot as a sincere and friendly person.

The fact that the Philippine schools teach English made the book project practicable. The location of the Philippines also enabled us to emphasize the growing role of Asia and the East, an area which had formerly taken a back seat in our curriculum. We hope that the book project is only the beginning of a continued close relationship between our school and the children of Cuyo.

Queens-Nassau Pix

Sixth-graders at School 99 and Mr. Dagot examine shells from the Philippines.

Teachers Help One Another

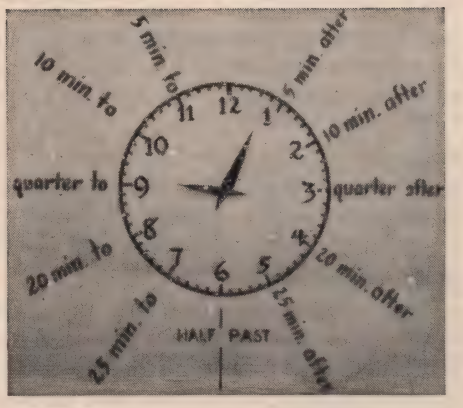
TIP OF THE MONTH

A DIFFERENT type of program for first grade, which proved most informative and enlightening to parents, and gratifying to the children and teacher, was a "Reading Party." It was, actually, a reading-demonstration lesson for each of the reading groups, and thus everyone had an opportunity to participate. Written invitations were sent home to attend our "Reading Party." When parents arrived, each reading group came up to the reading circle (as is the usual procedure in first grade). Presentation of vocabulary and vocabulary drill games were used, and, of course, varied with each group. Thus parents saw just how words are presented and taught. Then came the reading of the story with the regular reading techniques used for comprehension, and so on, followed by a lesson in the workbook. To give the "party idea" to the program, the class served refreshments which they had made the day before. After the party, a question-and-answer period was held in another room (with someone from an upper grade reading a story to my class). The enthusiasm shown by the parents in their varied questions made me feel that this program had been successful. BERTHA WERBER

COLORFUL CLOCKFACE

WHEN my primary children started learning to tell time, I needed a big clockface. With my set of felt-tip pens, I made the one you see in the photograph, using a large sheet of white cardboard and adding hands cut from colored cardboard. The lettered phrases were done in color, blue for the "to" phrases, red for the "after" phrases; and this device helped to teach the correct wording very quickly for each time indicated. Later we told time stories:

I get up at half past seven.
Now it is ten minutes to three.
We have dinner at six o'clock.
We go to bed at eight o'clock.



The children, in turn, moved the hands of the clockface to correspond to the time indicated in each story. As a follow-up, I used my felt-tip pens again to make a list of the time-telling phrases. The brilliant, quick-drying colors were easy to use, and attracted the children's attention. JANE MORSCH

FROM PLASTIC TILES

MOTHER would like a gift made from decorated plastic tiles, perhaps a memo pad or a calendar, a spindle for stacking bills, and the like. We buy the tiles very inexpensively from discontinued stock or colors at our local stores. Decorate with designs made with any ball-point paint. ROBERTA WIGTON

HEALTH TOWN

FOR health work in second grade, we made a miniature village which we named Health Town. Houses, stores, churches, and offices were made out of cardboard which we painted, and construction paper. Each house depicted a health habit: Eat Breakfast, Brush Teeth, and many others. The stores consisted of a grocery store showing pictures of vegetables in the window; a clothing store showing clothes for rainy days and cold weather; a fruit store; and a drugstore. The dental office had a picture of our school hygienist cleaning a child's teeth; the doctor's office included a picture of our school nurse doing some health work. In our Health Town School, we stressed warm lunches at noon by means of our cafeteria.

To culminate our study, we had a parade of floats, each depicting an individual health habit. For example, brushing teeth was illustrated by covering a shoe box with crepe paper and decorating it with pictures of flowers, and placing on top a cut-out picture of a little girl holding a toothbrush. This float had the sign: "I brush my teeth every day." IRENE S. HETRICK

RECIPE BOOKS

RECIPE books decorated with silk-screen designs were made by my fourth-graders for Mother's Day gifts. After class discussion, it was decided that each child would bring his mother's favorite recipe. Each child wrote his recipe on the chalkboard for the class to copy, and also designed a stencil for each colored sheet on which a recipe was mounted, as well as a cover for the book. A combination of art, writing, science, English, and arithmetic was used in the project. CATHERINE S. MOSER

MOTHERS' GREETING

FOR Mother's Day our kindergarten class makes a giant-sized greeting for each of our P.T.A. room mothers. From September through May the room mothers make our holidays gayer with treats and parties. To show our appreciation we give them a class-made Mother's Day greeting. A 12" x 18" sheet of white construction paper is the foundation. On it is pasted the message neatly copied by one of our best "writers." (We learn to make only the capitals of the manuscript alphabet, and therefore our message is written in capitals.)

DEAR MRS. BURK,
THANK YOU FOR
BEING OUR ROOM
MOTHER.

K2

Each child draws and cuts out several flowers, butterflies, hearts, or birds, which are pasted around the border of the message. This makes an elaborate and impressive greeting when rolled and tied with a pastel satin bow of ribbon.

The mothers who have received our "greetings" have expressed their enjoyment; and the children derive great satisfaction from saying "Thank you" in this special way. RUBY SWICKARD

LISTEN!

THE new freeway has drained away the heavy traffic from the road in front of our school. Eliminating the many LOUD noises that have covered up the wonderful small sounds has made listening the adventure that it should be. Listening has become so much a part of our school day that the children call my attention to crickets, birds, and farm animals in an adjoining pasture, or to a distant train. We have watched wild geese flying high and have heard their faint calls. We have listened to wind and rain and even to melting ice and snow. We are aware of bees, flies, and frogs. When meadow larks fill the air with liquid music, we are glad we are learning to listen, for there are so many wonderful things to hear! AMY J. KING

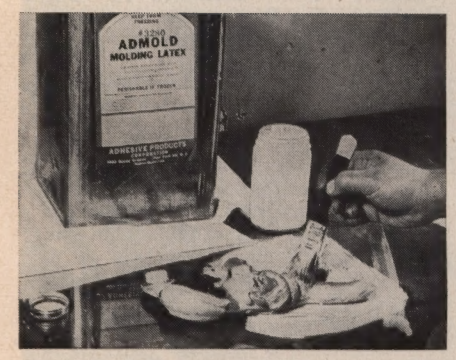
HOA articles should not exceed 300 words. Type them double-spaced, each on a separate sheet of paper. Put your name and address on each sheet and on every photograph or sample that you submit.

We will pay $3.00 upon publication for each article and $1.00 for a photograph or drawing. Articles cannot be acknowledged or returned. Items (except seasonal) not heard from in six months should be considered rejected.

Address: Teachers Help One Another, THE INSTRUCTOR, Dansville, N.Y.

New for You

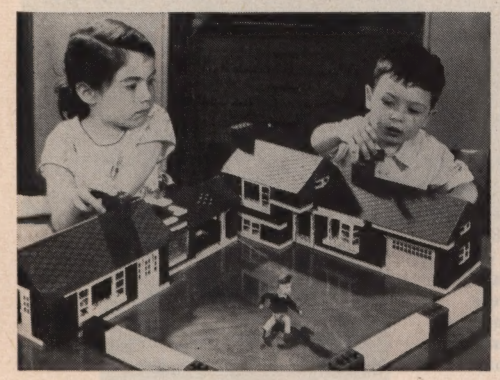
CLASSROOM MATERIALS
SCHOOL EQUIPMENT



ADMOLD MOLDING LATEX is molding material, a milky-white liquid rubber that is applied to any object by brush, spray, or by hand dipping. When dry, a neutral-colored mold that will not chip or crack is formed. Molds may be used for thousands of castings. From 1-pt. size to 55-gal. drums. Adhesive Products Corp., 1660 Boone Ave., New York 60, N.Y.

Looking for a Teacher's Recognition Day item that any teacher would be happy to find in the school mailbox? **FLORENTINE ENGAGEMENT BOOKS** are $.88 each in lots of 25, and less in larger quantities. In gold-tooled plastic leather, size 5½" x 8½" in red, green, brown, or black. School name can be imprinted in gold. Amsterdam Printing & Lithographing Co., Liberty St., Amsterdam, N.Y.

Wall decorations for kindergarten or pre-primary, or a small child's own room at home, are large **STICK-ON STAMPS** in the form of toys finished in a colorful stipple technique. Set of 8 different figures, measuring up to 13" tall, includes also a puppy, lollipops, and a rattle. Free: Any child's name specified will be printed on stick-on blocks. $2.25. Quality House, 8016 214th St., Jamaica 27, N.Y.



AMERICAN PLASTIC BRICKS are toy construction sets from which children, ages 6 up, can create realistic buildings based on architectural principles. The sets, which range from $2.00 to $15.00, are sold through chain and department stores and toy shops. They are one of the basic tools of play manufactured by Halsam Products Co., 3610 Touhy Ave., Chicago, Ill.

Sets consist of interlocking red bricks, white doors and windows that open, jalousies, sliding overhead garage doors, and roofing that looks like asphalt shingles.

Do you need a small **CHALKBOARD** in the teachers' room, coach's office (or in your kitchen)? Yield House, North Conway, N.H., has one that is good-looking as well as utilitarian. Across the bottom of its honey-pine or maple-finished frame is a row of drawers just right for keeping special keys that more than one teacher uses—to first-aid kit, stock room, or AV equipment. State which finish you prefer, in this 19" x 17" hang-up chalkboard. $9.70 postpaid. $6.25 postpaid in kit form. Chalk and eraser included.

Generally there isn't much that's new in charcoal. But Weber Costello's **CHAR-KOLE**, a well known product, is now packaged in a white plastic Palle-Tray in which each stick is held in an individual compartment. The plastic tray is convenient to work from and virtually eliminates breakage in handling. The tray is encased in an attractive cardboard box with a tuck flap.

The dozen square sticks are more versatile than the former round sticks. All are free of hard spots and flaking. For further information, write to Weber Costello, Chicago Heights, Illinois.

Here's timely reference and you may care to clip for future use—history and

STORY OF OLD GLORY

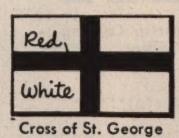
Schools are sure to play a part in Memorial Day when the flag symbolizes so much. And, before schools close for summer vacations, classroom teachers will undoubtedly be planning something centered around the flag in recognition of Flag Day and this historic July 4th when our flag takes on yet another star.

A simple way of presenting the story of our flag to girls and boys might be by little chalk-talk (in color)—tracing outlines of flags below so that evolution is plainly seen—adding, of course, first official flag and latest with blue field to hold Star Number 49.

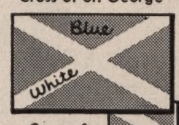
Class might make individual booklets of the "Story of Old Glory."

NEW HORIZONS
a suggestion we hope proves helpful

THE RED, WHITE AND BLUE



Cross of St. George



Cross of St. Andrew

Union Flag (Jack)

700 years ago, Edward I chose cross of St. George for an English flag.

1606—James I united cross of St. George and of St. Andrew for flag of a united England-Scotland (Union Jack).

1770—On red field, it became a flag of Gt. Britain (Meteor).

THE STARS AND STRIPES

Meteor Flag—Red Ensign

Rhode Island Flag

Flag of United Colonies

Antedating flag of our United Colonies, Rhode Island used 13 white stars in blue field.

1776—Jan. 1 United Colonies used Meteor flag with 13 red and white stripes. Same year, outmoded by Declaration of Independence.

1777—June 14. U.S. flag: 13 stripes alternating red, white; 13 stars, white in blue field.

1794—With 15 States, flag gets 15 stars, 15 stripes.

1818—With 20 States, stripes are 13; stars are 20; provision made for new star for each new state.

1916—June 14 established as Flag Day.

Above based on "The Flag of our United States" published by Rand McNally (out of print).

For a quick little lift!

The cool, lively flavor and natural chewing of refreshing Wrigley's SPEARMINT Gum give you a nice, little "pick up." Satisfies for a between meal treat yet never rich or filling. Enjoy daily! Millions do!

...OVERSEAS...

Teachers for school year commencing September 1st, 1959 to instruct children of U.S. employees of affiliated oil company in Eastern Venezuela. Positions for teachers in all subjects— kindergarten through ninth grade; Jr. H.S. science, algebra, English and physical education; music for all grades; remedial reading; English instruction to Spanish-speaking children.

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CUT APART HERE

Free — **GRADUATING CLASS GIFT-PURCHASE.** Famed Leoni Reproduction of the Constitution of the United States. Please send complete information. (See advertisement on Page 87.) **638**

Name .....PRINT OR TYPE.....

Street or R.D. ..... School .....

City ..... Zone ..... State ..... Ins. 5-59

CUT APART HERE

Free — **TESTA MANUFACTURING COMPANY, Dept. I5.** Please send me your latest catalog describing Testa Classroom Microscopes, including advanced models and accessories, with prices and quantity discounts for schools. **636**

Name .....PRINT OR TYPE.....

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Free — **HOW-TO BOOKLET ON METAL CRAFT.** Please send your idea-packed, illustrated brochure showing articles for Etching and Tooling beautiful Metal Trays, Plaques, Planters, Monograms, and other Classroom Projects. **663**

Name .....PRINT OR TYPE..... Grade .....

Street or R.D. .....

City ..... Zone ..... State ..... Ins. 5-59

CUT APART HERE

Free — **COLORFUL FILMSTRIP CATALOG.** Please send your 1959—36 page Filmstrip Catalog listing filmstrips by subjects in each grade level—with Special Discount Offers. **197**

Name .....PRINT OR TYPE..... Grade .....

Street or R.D. ..... School .....

City ..... Zone ..... State ..... Ins. 5-59

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Free — **TEACHERS CASUALTY UNDERWRITERS.** I am interested in knowing about T.C.U.'s "10-Way Protection" Policy against accident, sickness, and quarantine, at a cost of less than a nickel a day. **18**

Name .....PRINT OR TYPE..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State ..... Ins. 5-59

CUT APART HERE

10¢ — **AMERICAN GEOGRAPHICAL SOCIETY—Know Your America Program.** ☐ I enclose 10¢. Please send me the Know Your America "National Park Wonderlands" album, 29 color prints, giant wall map, and enroll me as a member with privileges described on Page 1 of the April issue. **348C**

Name .....PRINT OR TYPE..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State ..... Ins. 5-59

CUT APART HERE

25¢ — **COLUMBIA RECORDS.** Please send me ..... copies of the French text for the record "Songs for Children" at 25¢ each. (Minimum order 10). I enclose $..... **659**

Name .....PRINT OR TYPE.....

Street or R.D. .....

City ..... Zone ..... State ..... Ins. 5-59

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25¢ — **ADD THAT WESTERN TOUCH!** Send 25c for illustrated folder, showing hundreds of authentic ranch brands, their meanings plus information for applying on cloth, china and wooden ware. **222**

Name .....PRINT OR TYPE.....

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City ..... Zone ..... State ..... Ins. 5-59

CUT APART HERE

$1. — **CRAM'S ATLAS OF THE WORLD (Quick Reference).** Big attractive 36-page book printed in full colors. 10 double page maps—6 single page maps. New features—New maps. Page size 9 x 12. ☐ I enclose $1.00. ☐ Send FREE colorful Buyers Guide for Globes, Maps, Charts, etc. **124**

Name .....PRINT OR TYPE..... Title .....

Street or R.D. .....

City ..... Zone ..... State ..... Ins. 5-59

CUT APART HERE

$1. — **THE COCA-COLA COMPANY.** Please send me ..... copy (copies) of The Declaration of Independence. ☐ I enclose $..... ($1 per copy ..... no stamps, please.) **261**

Name .....PRINT OR TYPE..... Grade .....

Street or R.D. ..... School .....

City ..... Zone ..... State ..... Ins. 5-59

CUT APART HERE

Coupons: pages 84, 86, 90, 92, 96.

First Class Mail

On Individualized Reading

Dear Miss Owen:
. . . Is it the contention of the reading experts that a class of 30 children can learn to read *better* with individualized reading?

Alan R. Cabrillo, *California*

Absolutely, and they can back up their claims.

. . . If I can't see any sense to it and don't think I could do it successfully, should I still attempt it?

Lillian Jasman, *Pennsylvania*

Probably not, but keep an open mind.

The article (Mar., p. 6) pleased me immensely . . . I feel I am having considerable success with my individualized reading program.

Anne Shearer, *Georgia*

For the teachers who think individualized reading is so difficult—I have never done anything else. My professor advocated it in Teachers College, and I began teaching that way. It really works.

Pauline C. Wagner, *Louisiana*

The last two letters above are typical of many we received in favor of the individualized reading program. The pros outweighed the cons. Although we had several persons who think it will be producing "another generation of Johnnies who can't read," statistics are hardly on their side.

★

Two Comments on the Textbook Supplement

Dear Miss Owen:
In his article on textbooks, Dr. Foshay (Mar., p. 76) says, "Don't take the content of the textbook as the 'core' to be 'mastered.'" Back on page 84, Mr. Smith says, ". . . the question of continuity of curriculum makes it imperative that there be some basic reference." He also says, about reading, "We feel that a child should cover one basic text completely." Aren't you contradicting yourselves?

Peter Wallick, *Oregon*

Dr. Foshay and Mr. Smith do present different points of view. That's why we published the articles.

Dear Miss Owen:
I noticed in Dr. Heffernan's article (Mar., p. 80) that she recommends an encyclopedia in each classroom. I showed this to my superintendent, but he is still unconvinced. In a school with a limited budget, do you recommend classroom sets of encyclopedias?

Georgene C. Phister, *Mississippi*

After visiting many, many classrooms, I can say that the classroom encyclopedia is a wise purchase in even the most modest circumstances.

★

Excerpts from Some Scrappy Letters

Dear Miss Owen:
Did you need to point out that Albert Einstein was Jewish (Mar., p. 24)?

Morris Wolson, *Illinois*

Never thought about it—it just seemed part of the story. He was proud of his ancestry; other Jewish people must be too.

Dear Miss Owen:
I didn't get the "sizzling hisses and whistling kisses" attributed to "The Mockingbird" (Mar., p. 36).

Mrs. Robert Hillman, *Florida*

You should—a mockingbird can scare off several cats after another mockingbird.

Dear Miss Owen:
. . . In having the editorial by Adlai E. Stevenson (Mar., p. 3) were you trying to promote his candidacy in the 1960 election?

Vernon Jeffries, *Idaho*

No, Vernon, he was writing as statesman, not politician.

★

Some Spring Bonbons

Dear Miss Owen:
The page, "Spring Is Textbook Time" (Mar., p. 75), went up on our bulletin board with two red tulips underneath.

Helen P. Gordon, *Kansas*

My kindergartners loved the cover. It's their favorite Van Gogh . . .

Alice C. Oglethorpe, *Ohio*

Your statement on "Easter Murals" (Mar., p. 47) was superb. Oh, for this calm courageous viewpoint everywhere!

Mrs. Rachel L. Banister, *Nevada*

The whales article (Mar., p. 63) was a whale of a good one!

Mrs. Herman Malone, *Oregon*

If the girls pictured in the advertisement in your magazine (Mar., p. 73) are supposed to be teachers, the profession is certainly looking up. I am still not too old to whistle.

Bob Axleby, *Ontario*

The two men in the ad are teachers, too! We are too ladylike to whistle, but not to look.

★

An Idea to Think About

I read with considerable interest your special unit on Turkey (Mar., p. 25). I visited Turkey last summer . . . After I read the article, I found little in it that pictures the poverty, ignorance, and superstition still prevalent in much of Turkey . . .

Mrs. Bertrand Seagers, *Texas*

Our aim is to present the country in such a way that children get a glimpse of the people and what they do, without special emphasis on any deficiencies.

"See" the flavor...

VISIBLE PROOF

Twisting peel of lemon or lime produces volatile mist—7-Up's natural essence—which candle flame ignites. Here is proof that these volatile oils are found in the peel of these fresh, natural fruits.

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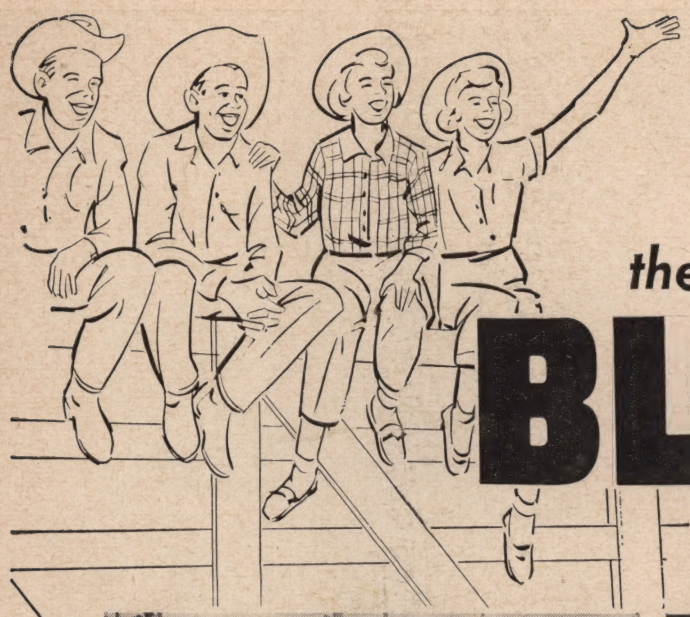
Nature hid 7-Up's unique flavor inside the *peel* of fresh lemons and limes. There, in minute quantities, a fragrant essence is produced. It is this essence which penetrates the "meat" of citrus fruits—gives them their clean, tangy taste.

Twist a peel near a candle flame. The barely visible mist bursts into light. You "see" the same natural fruit essence which 7-Up extracts using special equipment. From this, 7-Up refines and selects only a tiny fraction—the very best—to make its flavor concentrate.

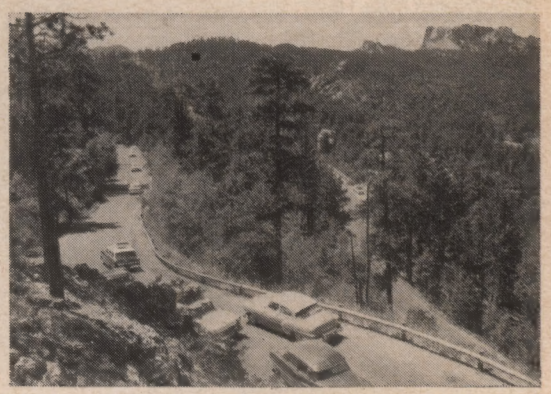
To produce *1 ounce* of concentrated 7-Up flavor, the peel of *hundreds* of fresh lemons and limes is used. Truly, 7-Up is Nature's own gift . . . a pure, wholesome, natural flavor—quality you can taste . . . quality you can trust.

Nothing does it like Seven-Up!



front row center on excitement

the BLACK HILLS of South Dakota



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